THE EXTREME MUSIC MAGAZINE

NO. 41

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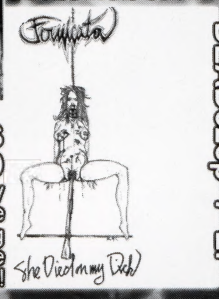

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DEAD30CD CD/TS/LS

"Black Sun Shall Rise" CD

FORNICATOR

DEAD27CD CD/TS

"Fornicator" CD

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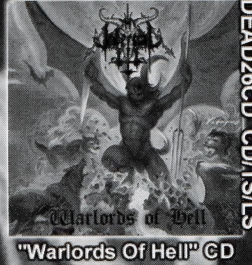
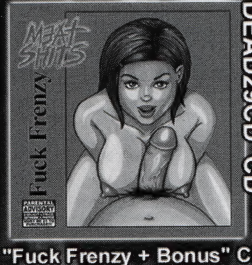


DEAD26CD CD/TS/LS

"Warlords Of Hell" CD

CULT CLASSIC RE-ISSUES:

MEAT SHITS



DEAD29CD CD

"Fuck Frenzy + Bonus" CD

MEAT SHITS

DEAD03CD CD

"Ecstasy Of Death" CD

WIND OF THE BLACK MOUNTAINS

DEAD20CD CD

"Sing Thou Unholy Servants" CD

JUDAS ISCARIOT

DEAD24CD CD/TS/LS

"Thy Dying Light" CD+Rom

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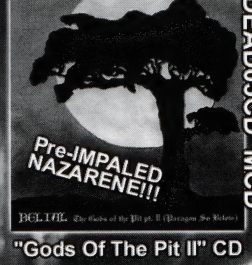

DEAD05CD MCD

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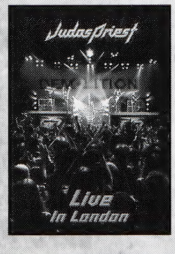
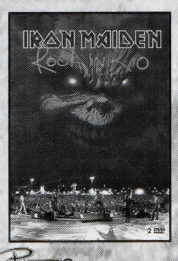




LIVING IN THE PAST

After a short delay, Living in the Past is back, once again bringing you updates of recent re-releases and DVDs. It seems like the DVD front is really picking up lately, as many new labels and acts embrace this new technology. Check out all these new things on the market, pick what you want and support these bands, or simply keep the idea alive. Most likely, you will be able to find these releases in your local stores, but in case you're not able to, the direct contact is provided.

BRUCE DICKENSON (of IRON MAIDON fame) has his first solo album, *Tattooed Millionaire*, back in print. Originally released in 1990, the album wasn't that big of a departure from what MAIDEN was doing at the time. DICKENSON's greatest solo work followed much later, and unfortunately, went unnoticed. In addition to the original body of work, we have five bonus tracks included from various imported singles. We also have nice liner notes explaining the musical climate of this project. Any BRUCE DICKENSON/MAIDEN fan should own this disc. Contact: www.sonymusic.com

WATCHTOWER's long awaited *Demonstrations in Chaos* is finally out. No, this is not the new album (which the band is working on as well). What we have is a compilation of the band's demo material and rare recordings, which were never properly released. This disc a dream for the collectors who probably own 20th-or-so generation copies of these demos. Here we have them mastered from the original source. In addition to great music, the CD comes equipped with a collage of photos and flyers. It also includes liner notes and lyrics. *Demonstrations in Chaos* is a great trip into the past of one of most intriguing and innovative bands from the 80's. The only problem is that they were way ahead of the 80's. Contact: www.monsterrecords.com

Metal Blade continues its Silver Editions series with two re-releases from SAVATAGE. *Sirens* and *Dungeons Are Calling* were originally available as a single split-disc. This time, they're two separate discs. The albums were remastered from the original tapes and bonus tracks were added. This works out very nicely in the case of *Dungeons Are Calling*, which was originally released as an EP on vinyl. Musically, both releases are classics of their kind. There's no need to discuss this any further. The CD's include a very nice timeline showing all of the changes in the SAVATAGE camp, right up to 2002. There are also liner notes by the band's original drummer, Steve Wacholz. Both discs have the typical silver graphing of the covers, making them very attractive for collectors. Contact: www.metalblade.com

Chicago's USURPER has two of their albums re-released on Earache. As a result of their recent signing with the label, *Visions from the Gods* and *Necronemesis* are available once again. *Visions from the Gods* is a collection of the band's demo material and unreleased tracks, whereas *Necronemesis* is a re-release of a regular album. Both discs are packaged very nicely, with slight differences from the originals, yet are still very pleasing to the eye. Contact: www.earache.com

SAXON's early 90's albums *Solid Ball of Rock* and *Forever Free* recently received another chance to shine. Both albums marked SAXON's return to form, after some not-so-happy attempts at being a commercial metal band, and both are strongly recommended. The re-issues include bonus tracks, unseen photos and liner notes. Everything looks and sounds very cool here and, as always, is a document of time that is slowly passing. Contact: www.spvusa.com

MY DYING BRIDE has a DVD out tilted *For Darkest Eyes*. This is a dream-come-true for all MY DYING BRIDE fans. You have 200 minutes of doom and gloom. The DVD includes their promotional videos, a crystal-clear copy of the Krakow '96 show (unlike the one circulating on video through trading), other live clips and even a photo gallery. This is simply killer. I'm not sure if one can handle all of this in one day, but with small doses, it should be fine. This is what I call giving people what they want and more! Contact: www.snappermusic.com

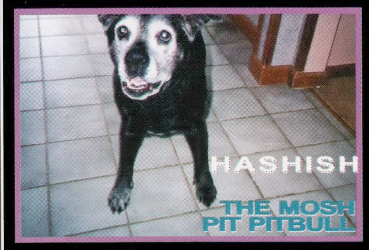
MOTÖRHEAD recently released their second DVD. This time it's a 25th anniversary concert titled *Boneshaker*. As the title suggests, your bones will shake while watching and listening to what is on this DVD. What we have here is a concert in London, including a guest performance from "Fast" Eddie Clarke. In addition, we see MOTÖRHEAD doing some acoustic work (I'm not kidding here), a few songs from the Wacken Festival, interviews (always funny-never a dull moment here) and video clips. In other words, this is 158 minutes of pure MOTÖRHEAD. If you can have that, you know that life is good. Contact: www.spvusa.com

JUDAS PRIEST has a DVD out titled *Live in London*. The DVD shows a concert recorded back in 2001, when the band began their *Demolition* world tour. The concert is a mixture between old and new PRIEST material, and it's the first visual material showing Tim "Ripper" Owens in action. In case you've never seen the new incarnation of PRIEST, this is your chance to see and judge it any way you want to. The performance itself is very exciting and inspiring. In addition to the live show, we have some interview footage, as well as some backstage antics you may find interesting. Contact: www.spvusa.com

IRON MAIDEN has their long-awaited *Rock in Rio* album/DVD finally released. The DVD is in Digipack form, and it's actually two separate discs. The first disc shows the band working their magic in front of a frenzied Brazilian audience. It's a very uplifting performance. The energy exchange between the band and the audience is outstanding. The second disc includes interviews, a day in life of the band and, as always, a Ross Halfin photo diary. For about 180 minutes MAIDEN comes to your house. Can you handle that? This is a must have! Contact: www.columbiarecords.com

If you are a label re-issuing any old albums or releasing DVDs, e-mail Mark Kadzielawa: thornadoad@yahoo.com

PIT MAGAZINE #41—WINTER 2002



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LIMP WRISTS & BLOODIED THUMBS

After 40 issues of PIT Magazine you're wondering why there's a video game portion... It's very simple, everybody plays video games. Whether you're a total gaming nerd, or you just enjoy shooting people in your very own VR world, everybody plays video games.

However this portion of Pit is not going to change into a terrible Rolling Stone rip off. It will maintain the sarcasm and the brutality that Pit magazines explores. The video game industry surpasses the music industry by far, and we all know that there are some video games that are by far more controversial than bands now. And if you think that video games are not "metal" enough for you... what do you think your favorite band does while on the tour bus? Do you think KING DIAMOND is sitting there with his femur bones conjuring dark spirits? Do you think Trey from MORBID ANGEL is carving inverted crosses in his arm while he is off stage? Nope, they, along with almost every other metal band spend the long drives and down time sleeping or playing video games. With that being said, and you the reader still reading this, let us begin!

Choosing the first game to be featured for ***Limp Wrists & Bloodied Thumbs*** could have been very difficult. There are so many video games in the market, I could have spent days trying to find the first game. However, I have a special place in my heart for a game called **MORTAL KOMBAT**. I think it was about 10 years ago; I was in an arcade and saw a fighting game, when one of the characters ripped off the opponents head with the spine hanging in the wind. It was just like cupid shot me, I fell in love. **MORTAL KOMBAT** paved the way for extreme video games as a whole, and for extreme music too. The sound track for **MORTAL KOMBAT** featured bands like NAPALM DEATH, TYPE-O-NEGATIVE, FEAR FACTORY, and has sold gold status.

MORTAL KOMBAT has gone through changes (naturally), from a 2D style to 3D in **MORTAL KOMBAT 4**. The 3D gaming industry rules all right now, and we should expect almost all games for the 3 major platforms (PS2, XBOX, Game Cube) to be 3D. However after **MORTAL KOMBAT** made the switch to 3D, heads were not turning. It could have been the characters, the lack of characters, the obnoxious finishers, who knows! So when MIDWAY exposed MK5 at this years E3 convention, the promises were very high. Old characters were coming back, fatalities were coming back, and no more babalities and the like. The question remained though "Would Midway bring the gore to the **MORTAL KOMBAT** fans?" It's simple math, you have some blood and guts, and the blood lust will follow! However with the new game systems the capabilities for better graphics, sounds and more detailed backgrounds, levels can be pretty damn good. If you are a **MORTAL KOMBAT** fan, you remember levels like *The Pit, The Dead Pool,* and *The Living Forrest*. Using the creativity of yesteryears games, with the technology of today, **MORTAL KOMBAT** should be able to put out levels with very grim intentions, as well as keeping the uniqueness that helped **MORTAL KOMBAT** become such a trend setting game.

MORTAL KOMBAT "*Deadly Alliance*" is going to bring back characters from the previous games like Scorpion , Sub-Zero, Raiden, Sonya, Jax, Kano, Kunglao, and of course Shang Tsung. What **MORTAL KOMBAT** "*Deadly Alliance*" is adding to the fighting system, are the abilities to keep the fighting mano y mano, or to use weapons, depending on your fighter, you'll have some sort of weaponry to hack, stab and kill. You will be able to do use combo moves as you would expect, and also from what I understand a one hit kill move as well. So button mashers will be able to be stopped in their tracks.

The 3D world is treating gamers well, and MK5 is going to be the king of fighting games once again. Finally the much flooded market of fighting games will have something else to look up to, and plus any game where you can DECAPITATE, MUTILATED, IMMOLATE, DISMEMBER, will ALWAYS get two bloodied thumbs up!

www.mortalkombatdeadlyalliance.com

*MORTAL KOMBAT,: DEADLY ALLIANCE*TM IS AVAILABLE FOR PLAYSTATION, 2 COMPUTER ENTERTAINMENT SYSTEM, THE XBOXTM VIDEO GAME SYSTEM FROM MICROSOFT, NINTENDO GAMECUBETM AND GAME BOY, ADVANCE·

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DRUM CORNER

By Colin Davis

Featuring John Longstreth of ORIGIN

Those of you that follow the American death metal scene are surely familiar with ORIGIN. John Longstreth is the drummer for this over-the-top quintet from Topeka, Kansas. Their style is utterly American yet totally new in the way that it is orchestrated and performed. John has to play very fast to keep up with these guys. He manages to take speed and brutality to the next level, while at the same time keeping it interesting with techniques he has borrowed from other types of music, including jazz. In this interview, John clues us in on his influences, playing style and the equipment he uses.

Pit: Hey John, what did you listen to as a kid around the house? What were you hearing when you started playing the drums?

John Longstreth: Around the house it was all jazz and classical. So around ages 2-3 I started beating on all kinds of stuff to my dad's old jazz and fusion albums.

What was it that got you into the extreme side of things? Brutal death metal is a pretty esoteric brand of music.

DEATH and CARCASS. At that point I thought extreme metal was trash. Something about the melody hooked me. Up to that point I hadn't really heard any melody in extreme metal. All I had heard were the older grind core albums. From there I pretty much explored everything.

What are you listening to a lot these days? What's inspiring you now?

Well, I REALLY WANT to listen to the new CEPHALIC CARNAGE. Unfortunately, they put all those super-high, dog pitch frequencies all over the place on the CD. I think it's an awesome album, but I can't make it through unless it's at a real low volume. My ears are mad-sensitive for some strange reason. I'm always turning down the treble on EVERYTHING. It actually HURTS! THANKS GUYS! YA BUNCH O' JERKS! Anyway, lately it's been MESHUGGAH, SOILWORK, CEPHALIC, FIONA APPLE, MISERY INDEX and the new IRON MAIDEN live CD is holding me quite captive as well.

You're a Stewart Copeland/POLICE fan right? I remember you talking about him quite a bit, along with his snare sound.

Yes, he is one of my absolute favorites. He has this ability to flow and be colorful without making it sound too crowded or confused. He knows where NOT to put a beat. That is something I take from him quite often. As far as his snare sound goes, I guess it's just the sound he's famous for.

You play a beat that's known as The Gravity Blast, or the one-handed roll. Where did that come from?

The Gravity Drive. It folds blast space-time. Take two normal blast measures, put them on top of each other, offset it by one beat and you have the sound of a one-handed roll that is mimicked by Gravity Drive. It's not really a one-handed roll. It's just the same amount of notes that are normally executed with two hands, only in this case it's done with the Gravity Drive, not a one-handed roll. Thank you Sam Neill! I actually don't use any hands; The Gravity Drive is executed by use of my dick.

You use a lot of cymbals, and there's always plenty of interesting accenting going on with your playing. That's a good thing I think.

Thank you very much. I got the whole cymbal thing from guys like Hoglan, Bozzio, and Reinert. It's just a way to express more melody behind the drums. It's just another voice for me to use. Also, it's dandy fun!

What kind of pedals do you use and why?

I have been using Axis pedals for the past 7 years. They are just unbeatable in my opinion. I recently hooked up a deal with Axis. They're some easy-going, funny people. I'm gonna bring them a big ol' bouquet of flowers next time I'm in the area.

What is the rest of your set-up composed of? What are the cymbals? What sizes are the drums?

I am currently using a mix-n'-match of Premier, Sonor and custom shop drums. I'm using some old Premier toms; 10", 12", 13" and 14"(floor); two 22"x20" custom maple kicks, and last March I picked up my dream snare, a 14"x8" Sonor Signature from 1988. It's natural Bubinga and Beech, 12 plies. It's a cannon. I'm going to retire it from the road after this next tour we do. It's just too special for me to beat up on the road. The hardware is a link-to-link job that I came up with from looking at Terry Bozzio and Derek Roddy. Basically it's two DW double-boom stands with various rack tubes and boom arms attached to it. It allows me to get a rather large kit up on stage pretty quickly. Right now I have 13 cymbals up on two stands. Cymbals just happen to change out from month to month, whatever I happen to have a taste for at that time. My newest changes are a pair of 13" K/Z hi hats, and I recently took my left ride cymbal down and replaced it with a 12" cymbal disk. It's pingy like a ride, but small and easier to get to.

Any recommendations for players that are trying to get their double bass speed up to where yours is?

Well, if it's any help, I play heels down. What works for me is to be as loose as possible and use the momentum. Constant practice is all I can say; that's what brought me speed and endurance. Eventually, from constant practice, you'll be able to create sort of an "auto-pilot" for the feet. It's like running. Run straight into the face of pain, and then run through it.

You were just on tour with NILE and HATE ETERNAL. That must have been fun and/or stressful because the drummers in those bands shred too, huh?

No stress at all. Those guys were great fun. I learned so much from all three of those drummers. It DID push my speed factor quite a bit though, perhaps a little too much. Now I'm working on getting tighter and flowing better.

I think you're on the right track, because now it's not too uncommon to hear guys playing thirty-second notes faster than 230 beats per minute. And in the studio you can fix mistakes easily. I think drummers in this genre are going to have to do a lot more than play fast to keep it interesting.

Definitely. What sucks these days is EVERYONE wants you to play faster. So once drummers start approaching that 240-250 b.p.m. mark, then all of a sudden everyone starts talking about it being cheating or fixing it in the computer. Do these people really want faster drumming? It seems to me that they don't know what they are talking about when they say, "It's fast, but is he really playing it?" Nobody on the last tour had any real problems doing their parts live. You hear the new NILE album; yes, he can do that live. You hear the new HATE ETERNAL, and yes, he can do that live. You hear the new ORIGIN album, and Colin, you of all people know I can play that "for real". So what's the "fake" bitch about anyway? IDIOCY!

I like one-ply heads in the studio. They don't last long on the road but they really offer a snappy and clean response. Do you agree?

Yes I do. If you can tune a single ply, there's no way you can lose, unless you're just hitting way too hard. I do like the added gut you can get from a coated Emperor on the snare for live purposes, though.

Derek Roddy from HATE ETERNAL has a video out now. Think you might do one too? Seems like a cool idea. I think you have an interesting style to offer as well.

That's one of the many places where Derek has me beat. He just has a better overall understanding of drumming as a whole than I do. It would take some serious thinking and planning before I could get in front of a camera and give physical advice. I don't think I'm quite confident enough of a player to be able to do that yet. Some time in the future I would love to teach, though.

END

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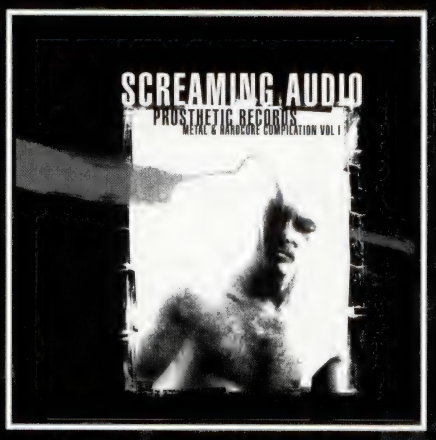

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GRAND MAGUS

BY MICHA KITE

THE MONIKER AND IMAGERY OF **GRAND MAGUS** COULD EASILY BE MISCONSTRUED AS JUST ANOTHER KNOCKOFF OF **ELECTRIC WIZARD** OR **THE THRONES**, WHEN IT'S NOTHING FURTHER FROM THE TRUTH. THE SONORITY OF **GRAND MAGUS** JUXTAPOSES LOUDER THAN LOVE AND VOL. 4, MORE THAN DOPETHRONE OR ALRAUNE. HEAVY IN MUSICAL PROFICIENCY AS WELL AS VOCALLY SOULFUL, JB AND THE BOYS TITLE THEIR CRAFT "BLACK MAGIK ROCK."

The arcane and* GRAND MAGUS *seems to be interchanging, and JB was assured in relaying his explication with my assessment to Jimmy Page. "The music and the lyrics deal with the occult and with the concept of ceremonial magik in the way I look at life. I would say every single detail of the music that we do is filled with the concept of magik. Jimmy was obviously very interested in what Crowley did, but the stuff that most of my lyrics deal with go more into the actual way you live everyday life. It's not some special kind of ritual, summoning, or conjuring. Norse mythology connected with the kind of magik I'm talking about is the way that I live."

Now off and running, I grabbed from my collection of books for reference while JB easily swung to the forefront of his thoughts. My comparison to Page and Crowley and their unified love for the work of Eliphas Levi was implicated as the grand magus himself graces their cover. "I've heard people say that and, to tell you the truth, I didn't realize that until later. We wanted something to illustrate the band name and he was obviously a person who dealt with the same kinds of things that I write about. I wouldn't consider him to be any kind of symbol for what we stand for. The picture illustrates what we are all about."

When I first heard* GRAND MAGUS, *I was hooked to the point that I called their publicist and let her know that* GRAND FUCKING MAGUS *RULES! There are a lot of bands I like in lots of different genres, but I was instantly swept away by their music and found that it had me reeling back to 1989, when I first heard Chris Cornell sing "Uncovered." "It's nice to hear things like that, we don't sound like a lot of bands that I hear today. It's sort of like a 1976 or '78 production with perhaps a bit more balls to it. It has a thicker sound and a bit more midrange, which is really rare today. It's good to hear it can be instantaneous. When someone first told me that I sound like Chris Cornell I was really surprised, as he is an amazing vocalist. Then again, I only have one SOUNDGARDEN album and that's *Bad Motor Finger*, but I haven't listened to it since it came out. Not because I think it's bad, you know. I really get into some bands, but SOUNDGARDEN haven't really been a big influence. Once again, I must stress that he's an amazing vocalist and I am flattered that some people think I sound a bit like him."

GUITAR CORNER

By Micha Kite
Photo By Diona Mavis

Featuring Greg Anderson

Every entity has a positive and a negative, a dark and a light...and in this tries to cover all the bases within the realms of metal, and in this month's dirge known as doom. Greg Anderson not only runs one of the heaviest Netherworld, but he also contributes in a number of acts such as TEETH SUNN 0))) and the acrimonious GOATSNAKE. Not only can Greg shake but he's also a genuinely down to earth kind of guy who's a fan as well.

Pit: You seem to take interest in various aspects of extreme music. With the various bands that you participate in, it's hard for me to pinpoint your influences.

Greg Anderson: Pretty much Buzz Osbourne from THE MELVINS and Tommy Niemeyer from THE ACUSSED. I grew up in Seattle, and the first band that really changed my life was THE ACUSSED. Tommy their guitar player was somebody who I met, and he kept on feeding me tapes of bands to check out, and kinda turned me on to underground music in general. This was around '85, and at the same time THE MELVINS were playing a lot, and I would go see them every chance I got. I thought the way that they were incorporating BLACK SABBATH with BLACK FLAG, which was heavy rock with punk, was really great. Those two styles are something that I've always incorporated in my playing.

With punk as a background you really seem to have a grasp on the Pentatonic Scales.

Honestly, the shit that I play I consider to be coming from a punk thing. It's not something that I learned. I mean, I took some guitar classes in high school, which they offered as one of the cool classes. I learned chords, scales and shit like that, but when I started playing my whole attitude was hardcore, so any kind of theory or technical playing was uncool. Fortunately-or unfortunately, depending on how you look at it-that's sort of what I was based on. I never really got into reading Guitar Player magazine

case a slow and a fast. Guitar Corner feature we'll dive into the abyss of record labels this side of the OF LIONS RULE THE DIVINE, the foundation of rock as a musician,

or learning Randy Rhoads or Eddie Van Halen solos. To me it was more about feeling and coming up with riffs and songs that reflected where I was at emotionally at the time. That's why Buzz Osbourne had such an impact on me, because if you look into his playing there's not very many solos, but its based around creating riffs that create this enormous vibe.

Your arsenal is based around a lot of classic gear, but at the same time you tend to have this over-the-top metal tone. What made you go with a soapbar pickup, opposed to a regular humbucker?

That was really kind of an accident. At the time I bought that guitar I just really wanted a gold top. I know it sounds kinda cheesy, but it was almost aesthetics man! I had spent the last four or five years playing the shittiest Les Paul copies, and I finally saved up enough dough to buy one. I was playing in a band that was playing out enough that it was going to go to good use, and I decided to treat myself to something really nice. I really wanted a gold top. I saw that one, but really didn't know too much about the pickups, but ended up playing it. It had a really unique tone that I wasn't hearing with humbuckers. I've played other Les Paul's...trying to get different tones for recordings, ones with EMG's or whatever, and it's just never the sound I want. I kind of adapted to that sound and, in particular with GOATSNAKE, it seems to work really well and has a pretty unique tone, so I'm not going to switch now (laughter).

I've had similar discussions with other guitarists who use soapbars. I can't get anything but a mid tone out of that type of pickup, but mid tones are the last things coming out of your amp.

This is something Dave Chandler from ST. VITUS does. I'm not sure if Buzz does it anymore but I think he used to. You just roll off the entire high end on the guitar, so all the lows are completely up. I think the reason it might work for GOATSNAKE is because the amps have so much low end, and I've rolled off all the highs on my guitar, so having those pickups that tend to be mid-rangy ends up balancing itself out. Even if I put the treble all the way up on my guitar it's still got a real beefy sound to it. I think my soapbars may have been tweaked in some way, as I bought the guitar used.

As far as effects go, I understand that you only use a distortion box. Why a RAT as opposed to something that has more of a classic tone like an MXR or Electroharmonix?

That's something else that I've had with me since I started playing. I bought that thing from some dude for really cheap, but I've since replaced it cause the original took a shit. I've just always thought the sound of the RAT was really great and, honestly, that's a big part of the GOATSNAKE sound. I'm running through SUNN amps and they're pretty much just pure power. They're Model T's and there's a lot of power coming off of those. I have a splitter so I can run both heads simultaneously. I use two Models T's and they're the 70's versions. I have a splitter box so both amps are on at all times. There's no slaving going on or anything. It's just complete power. When I first started GOATSNAKE, the drummer and the bass player were so fucking loud that I needed something to get up there with them. I've had a few different set-ups within the years, like throwing a solid state somewhere in the chain, like a Sunn Beta Lead or Bass. What I keep coming back to in the end is the two vintage Model T's running through two 4x12 cabinets.

When you down tune, do you use a drop D tuning, drop the whole scale or both?

I probably came up with this in '94 or '95...but basically I was listening obsessively to "Lysol" from THE MELVINS, and I found out they were tuned to an A. So I tuned to that and then I dropped the E string a whole step. Now on the new GOATSNAKE stuff I decided to tune up that bottom string, so instead of making bar chords with one finger I'm using two (laughter).

END

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MYRKSKOG

BY RYAN BARTEK

FRESH OFF THE HEELS OF THE SUCCESS STEMMING FROM THE BRUTAL DEATH MACHINE KNOWN AS **ZYKLON**, DEATH METAL MASTERMIND DESTRUCTHOR RETURNS WITH HIS SIDE PROJECT **MYRKSKOG**'S LATEST ACHIEVEMENT, SUPERIOR MASSACRE. A BEAST ON ALL FRONTS, SUPERIOR MASSACRE RAISES THE BAR FOR TRUE DEATH METAL INTENSITY BOTH DOMESTICLY AND ABROAD, CULMINATING IN TEN SOLID TRACKS OF VICIOUS, SKIN-PEELING, MISANTHROPIC ANTHEMS. IN A RECENT INTERVIEW WITH PIT, DESTRUCTHOR GAVE THE LOWDOWN ON HIS ATTITUDE TOWARDS THE STATE OF MODERN DEATH METAL, THE IMPORTANCE OF STAYING KILLER AND HIS UNPARALLELED LOVE OF **NILE**, **KRISIUN** AND **HATE ETERNAL**.

***Pit: What did you differently on* Superior Massacre *than you did on* Deathmachine?**

Destructhor: Nothing much really, it's just the new lineup that I think is the biggest difference. Demariel wanted to take a little bit of a different direction than what Secthdamon and I wanted to do, so there is a little more enthusiasm on this album. *Superior Massacre* really shows all three of us thinking on the same path.

Is the lyrical approach pretty much in the same direction?

I think it's a little more gory and murderous actually. It's still basically about misanthropy and stuff like that.

***Is there a direct concept or theme behind* Superior Massacre?**

It's just pure hate – a total way to get out all of our aggression. It's not a hidden concept – just a way to take all of the things that irritate us and punch them in the face.

In death metal there seems to be two distinct trains of thought – there are those who see this genre as pure entertainment, and then there are those who are out to seriously fuck shit up and poison the minds of the youth with their philosophy. What side does* MYRKSKOG *align itself with?

I think that it is a very serious thing and for me it's not just simply entertainment. It's something that's in the blood and I feel I have to do. I think it's very important that everyone who feels the same need does this as well.

What's going on with* ZYKLON *right now?

We're preparing for a new album, and although I'm not sure when we'll be entering the studio, I hope it will be sometime early next year.

What's the Norwegian scene like at this time – is it mostly black and death? Also, what did you think of its presentation in the book "Lords of Chaos."

I haven't read that book yet actually, so I can't really say anything about that. I think for me the scene over here today isn't that interesting, although it was many years ago. Personally, I prefer the more American style of brutal death metal, but there are still a lot of strong bands here as well.

What do you think of Varg Vikerenes?

I have nothing to say actually because I really don't care about the whole thing. I like his music but that's all I can really say.

What are* MYRKSKOG*'s stage shows like?

It's really brutal. We don't use corpse paint or anything like that but it's always very intense.

What are you listening to right now?

A lot of metal of course, but also a lot of classical music and some dark techno.

I'm just curious, but from your point of view who is the greatest death metal band of all time?

(Laughs) That's a really hard question for me to answer…

Who are some of your favorites at least?

NILE, HATE ETERNAL, KRISIUN and VADER.

What are* MYRKSKOG*'s tour plans right now?

We'll be doing a European tour with NILE in October and hopefully we'll do a tour in the United States in February/March of next year.

What do you think of the American scene and this nu-metal movement in particular?

I think it's a great scene over there – most of my favorite bands are actually American. There's a lot of skilled musicians over there compared to Norway. I think there's a lot more technical bands, and I really enjoy the brutality over there a lot more than over here, but I'm not into this nu-metal shit at all. I like the new SLIPKNOT though – that's the first album of this new kind of music that I actually liked.

What's your opinion towards the state of the world right now – do you think it could possibly be World War III?

I'm not sure and I usually don't really care either, because I'm pretty much sick and tired of everything that's around me, with all the shitty people everywhere and the bullshit religions they subscribe to. I usually don't pay attention to it and only live for myself and just spend my time creating my art.

Where is the future of* MYRKSKOG *heading?

We will keep pushing out new brutal albums, and I'm just going to concentrate on these two bands right now. We will work in the same path and perfect our sounds on both fronts.

candlelight

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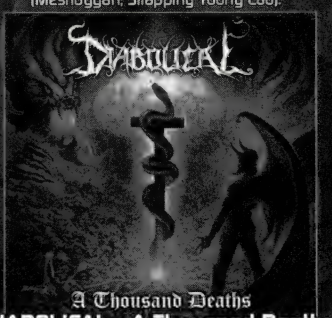

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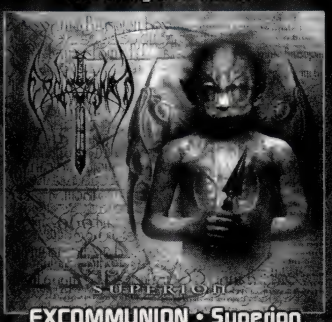

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MERCENARY MUSIK

MESHUGGAH

BY RYAN BARTEK

SINCE I CONDUCTED THIS INTERVIEW BACK IN EARLY AUGUST, SWEDEN'S OWN **MESHUGGAH** HAVE GONE ON TO BECOME OZZFEST 2002'S BREAKOUT BAND, EARNING CRITICAL PRAISE FROM EVERY SINGLE MEDIA SOURCE KNOWN TO MAN AND ACCOMPLISHING THE ASTOUNDING FEAT OF BEING THE FIRST NUCLEAR BLAST RECORDING ARTIST TO EVER CRACK THE TOP 200 BILLBOARD CHARTS! IT SEEMS THAT FINALLY, AFTER ALL THIS TIME, MIDDLE AMERICA IS COMING TO TERMS WITH WHAT WE'VE KNOWN ALL ALONG – THAT UNDERGROUND METAL REIGNS SUPREME. YES, THAT'S RIGHT: NU-METAL KISS YOUR PANSY ASS GOODBYE. THAT MUCH SAID, READ ON TO FIND OUT WHAT OUR AMAZINGLY TALENTED HERO HAD TO SAY...

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Pit: So how's Ozzfest been going so far?

Marten Hagstrom: It's going great. The response has been excellent – way over our expectations actually.

Why did you decide to take a more straight-forward, heavy, less technical approach on* Nothing *as opposed to* Chaosphere*?

Well, I don't think we really did. It's a much slower and heavier album, I'll grant you that - but personally, I think it's the weirdest record we've ever done. Unlike *Chaosphere* which was more of an extremely fast, in-your-face type of album, on *Nothing* we wanted to go for a nastier and more sinister vibe.

Is there a definite theme on* Nothing*?

It's not a concept album in any way, but all of the lyrics are pretty much about how the psyche of the human being responds to different situations. It's not the mind of any particular person, but in a broader, more generalized sense.

"WE'RE JUST GOING TO WAIT AND SEE WHERE NOTHING TAKES US."

Are there any songs that are really personal to you on this one?

Yes, "Obsidian," "Straws Pulled At Random," and "Perpetual Black Second." Those are all songs that I wrote, so of course they are very special to me. I would say that one of the other songs real personal to me is "Closed Eye Visuals" because that was the first song we completed for the record.

What do you think of the American scene so far?

We have a good relationship with pretty much all of the bands on Ozzfest. Every time that we've come to the United States we've been treated well. There haven't been any problems and there's a good scene going on. For us it's much better to be here than back at home. The metal scene in Sweden actually sucks. I mean, there's a lot of fucking excellent metal bands, but the scene itself is terrible. There are barely any metal concerts and there aren't any clubs or anything. The bands stick together and we're friends with a lot of them, so in that respect it's cool. But over here the groups actually have a fan following. You don't really have that so much back home.

I heard you're just playing the American dates of Ozzfest – what are you're immediate plans after this tour wraps up?

When all of this stops on the 19th of September we're going to fly home and rehearse the material from *Nothing* and put a new set together. Hopefully, we're going to record a video and then we're aiming to come back to the states sometime before the end of the year. After that, we'll be doing a European tour early next year.

I heard online that your Ozzfest set is mostly material from* Chaosphere *– how come you're not playing any of the new songs from* Nothing*?

Well, we're not going to be playing anything off of *Nothing* and there're two main reasons for it. The first is that the entire album was recorded using an eight-string guitar, which was only a prototype. We still haven't received the finished product yet. We simply cannot play this. The second reason is that we didn't have the time to rehearse – the album was actually finished two days before Ozzfest started.

Are you happy with the results?

Very – we aimed to create an atmosphere with this album and that's exactly what we did. Every time we go into the studio we are very self-conscious about avoiding predictability. This time, I don't think we were at all, and we are all very happy with it. We've achieved more on this album than we ever have before.

MESHUGGAH ***has a very unique sound – I was wondering how would you describe the band, as far as genre is concerned, and when exactly was it that your style of playing developed?***

As far as the sound is concerned, it's never been a conscious process - it's always come out naturally. It's nothing that we ever thought about. The basic concept of this band is that we're four individuals trying to write music that we would listen to ourselves. It's not like we're on some kind of ego trip – we're just trying to make the best music possible. Frankly, how I would describe our sound… whenever I get that question I always say "progressive metal". It sounds kind of cheesy, People have tried to call it "math metal," but I'm not really keen on that because we're not in this game just to be writing technical musical - we're playing this to be extreme.

Where will the future of* MESHUGGAH *be heading?

Right now we're in between record labels, so what's probably going to happen is, once all the contract issues have been settled, we're going to start working on a new album. But I don't see that happening until late 2003. We're just going to wait and see where *Nothing* takes us.

NUCLEAR BLAST

DEFILED

BY JIM MILLS

ARE UNDER RATED, AND OVER LOOKED. THIS IS THE BAND YOU THE METAL FAN NEEDS TO GET IN TOUCH WITH!

Pit: What has been the most challenging aspect of being an extreme band from Japan?

Hideki Fujimoto: First, being a band from Japan is not a handicap or something but just an advantage, I think. As Japanese we have our own life, culture, thought, philosophy and so on, which I'm very proud of, and we can reflect these things much on our lyrics or music. For instance a song from *Erupted Wrath* album is actually based on a Japanese old ghost story and no bands from other country can do this, I suppose.

DEFILED *has worked harder than a lot of most bands across the globe, by playing in America, and recording here in America by yourselves, will you explain on your driving force?*

Basically I must say that we really love and enjoy doing this band, and that's the answer for this question. We're doing what we really want to do in this band, and we would do anything to realize what we want to achieve. We're doing this band at any price! We want to have our songs listened to by many fans, play all over the world, meet brothers of metal, and we would do anything to make these things come true. Again, we love doing this band, and that's our driving force.

DEFILED *recently played some shows with some electronic/noise musicians, how did this odd collaboration come about?*

Yes, the shows we did with them were killer and I really liked the nights. We have some great noise artists here in Japan, they are known as the innovators of "sound" called "noise". They create "noise" in various ways and astonish/heal people's mind. Imagine the place some people are dancing, the others meditating, and moreover you can find some moshing, struggling, crying, laughing, etc... interesting, isn't it? The nights we had with them are just like that. Well, MERZBOW (Masami Akita), one of the well known noisicians, is erudite and actually his insight into "cultures", not only music but also other arts, is very well known as remarkable. And he knows **DEFILED** too as one of crazy bands or something and was interested in. It was the clue. He called us and said he wanted to play with us. So we played together with him twice. At one show, we had our full stage with Masami. He added crazy big sound to our songs and it became one of the most noisy/brutal sounds that man could ever make! We've played with MASONNA (Maso Yamasaki) too. Anyway we really enjoyed these collaboration things and still are interested in doing something exciting like that anytime again.

How does* DEFILED *go about writing songs?

Yusuke, our guitarist brings the bases into our studio first, then the guys add things and arrange the songs... it's quite a normal way, I think. When all instrumental parts are composed, I put my words on the songs. Nothing's special.

What's your general theme behind your lyrics?

The songs in our former three albums, *Defeat Of Sanity, Erupted Wrath* and *Ugliness Revealed* just have respective contents on each songs though almost all of them were on the subject of the dark side of human being, insanity, chaos and so on. But the general theme throughout the upcoming album that is tentatively titled *Divination* is "The Transition of a Killer's Mind". The lyrics in the album were inspired much from a murder case that really happened in Japan a few years ago, though not everything's fact here, I dramatized and added some of my consideration and doctrine. Anyway, this time I'm very much satisfied with my lyrics and want everyone to read. Hope the album will be out soon.

Do you think that being from Japan, whose not known for their extreme music scene gives* DEFILED *an upper hand in being different from the Euro and scene in USA?

Sure. As I told before, living in Japan and knowing Japanese culture/philosophies is definitely an upper hand of us. Well, I'm personally into some Far East/Buddhistic philosophy books and that helped me much when I wrote the lyrics practically. Buddhism is far different from Christianity... an antonym, I even think. Christianity is no more than a fuckin' stupid fantasy. I don't like stupid "Believe this and you'll be saved" things. It's just an intimidation. Buddhism teaches cruel realities only, conversely. No fantasies, no delusions, but only the facts. The facts are facts, if you believe or not. death is real, it's a fact, for example. Buddhism seems like to deny the existence of God 'cause it says that there's no beginning or the end concerning the birth of this world. Why must we establish the Creator? Everyone must have his Father and God too. Every cause has it's effect. And every effect has it's cause. Anyway, I'm proud of being a Japanese and hope this answer is suitable for the question.

What's the hardest part about being in an extreme band?

I've not taken it hard to be in this band though it's quite hard to keep it extreme. For us "extreme" is not a musical genre but to master what we are doing. And I think being "original" is essential to be "extreme". We **DEFILED** love metal music, but we don't wanna follow any metal bands musically. Well I listen to any kind of music as far as it's "extreme". For example I really love the masterpieces of ART ENSEMBLE OF CHICAGO, an old free jazz band, 'cause they are quite extreme. We wanna be the most brutal, unique, bizarre death metal band and it's hard to have everything original in the band. Anyway, listen to our upcoming album when it's out. I think we could display the possibility of this band in the album. All works have been already done for the album and now we're talking with some labels.

DEFILED*'s song structure reminds me a lot of ATHIEST, will you explain more?*

We've been conscious of no other bands, no ATHEIST nor SADUS as you and some others have indicated, when we compose the songs so I don't know why you think that way... I think it's not so much the matter of structure resemblance as the impressions from the musical performances... especially the bass playing that is moving around. As you found, Norihisa, our bassist weaves strange bizarre phrases into here and there, and it might look the same direction as the one that the bassist of ATHEIST had taken aim on their albums. Norihisa always listens to and be influenced much from the bassists from jazz/fusion field, for example Marcus Miller and Victor Wooten, and I guess the guy from ATHEIST too. Anyway, I must say that we don't wanna follow any other bands and always intend to be "original". The comparison with ATHEIST is cool for me personally 'cause I was a fan of them in my high school era but we must be more "original". Please look forward to the next *Divination* album... it's far evolved than our previous albums and I promise you will be able to compare it with almost no bands!

What happened with Necropolis and* DEFILED*? You guys released one CD. Do you think that they gave you guys the proper exposure you guys deserve?

Well it was just "one shot license promise" and they, Killjoy from Baphomet records and of course the guys from Necropolis, did their best for us, I think. We **DEFILED** thank them all. Anyway now we're talking with a couple of labels and I hope very soon we can let you know good news! The album will be the most brutal, fast-forward, twisted death metal shit we've ever made! Look forward to the release!!

Describe George Corpsegrinder in two words or less.

Very hard to answer this question! We really appreciate him and all the guys of CANNIBAL CORPSE 'cause they've helped **DEFILED** a lot for a long time two words are too few. Ummm, for me, he is "the king of hair spinning" but three words over here. Is that Okay?

Japanese fans are different than American. Are* DEFILED *shows as rowdy as American shows?

Japanese fans were a little bit too shy as you know but recently these two to three years in detail, they have come as boisterous as American, actually. You should come here to check it out! We **DEFILED** have our own series gig in Tokyo and play regularly.

BEWITCHED

EVER SINCE THE RISE AND FALL OF THE SECOND WAVE OF BLACK METAL, MUSIC HAS JUST BEEN TOO DAMN SAFE. BUT ALONGSIDE **USURPER**, **WITCHERY**, AND **THE CHASM**, **BEWITCHED** IS ONE OF THOSE BANDS THAT VENERATES THE DARK LORDS OF YESTERYEAR. **SLAYER**, **POSSESSED**, AND **CELTIC FROST** COARSE THROUGH THEIR VEINS WITH THE SAME BLOOD THIRST THAT HEXED THE FERAL DERVISH IN THE '80S AND '90S. I BELIEVE IT WAS **DARKTHRONE**'S FENRIZ WHO COINED THE PHRASE "MUSIC TO DRINK BEER IN YOUR TRUCK TO" AND THAT'S AN APT PORTRAYAL OF THE PERDITION THAT **BEWITCHED** UNFOLDS.

Pit: Everything about your band brings a feeling of yore and it sounds as if you're having fun writing as well as recording these songs.

Vargher: You have to enjoy what you're doing; otherwise you can't accomplish anything at all. We really enjoy doing this and a lot of people have told us that this can be heard in our music.

The one thing that I find kind of puzzling is that you don't like to be considered retro?

Yeah, I mean if you want to be a retro band you have to do everything old school, even down to the recording and we really don't want to do that. Of course, it's understandable that we're really influenced by the bands from the '80s but still we want to add a modern touch to the production and the music as well. The old bands are a big part of our music, but that's not what we're all about.

Rise Of The Antichrist is said, musically, to be a step backwards toward your older material. Did you feel as if you were losing site of what the band was about on The Gates Of Hell?

Definitely. **BEWITCHED** has always been about being simple and aggressive, to the point of almost being punk. On *The Gates Of Hell* we wanted to do something that was almost power metal in a way...

But I had read you guys have a deep disposition for power metal.

Yeah, I do. That's why we wanted to play that type of music because, to me, power metal is about.... I can't stand the concepts with a lot of the new bands' imagery and their lyrics. We tried to integrate that sound into our music but it didn't turn out the way I wanted it. It was too melodic and not aggressive enough, and it was a huge mistake to release that album.

Surely though, you're fans of bands like IRON MAIDEN?

Of course! Also, bands like HELLOWEEN. But now power metal is about bands like HAMMERFALL, and I can't stand that stuff. There are tons of bands now starting to play power metal and it's just too much.

I see Blackheim's name pop up here and there on the new CD and he even has credit on penning "The Rippers Return." How much input does he still have in the band?

Actually, the only thing that he had to do with the album is the **BEWITCHED** logo, which we still give him credit for. The thing with "The Rippers Return" is, there's a song on the first album called "The Blade Of the Ripper" and the new song kind of continues from that song's ending and there's one part that repeats from the original.

Just giving credit where credit's due.

Exactly. He wasn't involved in the writing or recording at all.

VANQUISHING

VANQUISHING IN A BRIGADE OF FLAMES, TEXAS BLACK METALERS **THORNSPAWN** PEERLESSLY HONE A STEEL CACOPHONY OF INIQUITY. UNBRIDLED BEWITCHMENT MATCHED WITH VENOMOUS HATE FILTERS EACH TRACK OFF OF WRATH OF WAR AS IF THE LEGION WERE ON AN UNHOLY PILGRIMAGE TO DESTROY THE MODERN METAL BRIG. STARTING THEIR UNHOLY TREK ON KILLJOYS BAPHOMET RECORDS, THEY RAPACIOUSLY MOVED UP THE MUSICAL LADDER AND NOW FEAST IN THE NADIR OF OSMOSE PRODUCTIONS. THEIR LATEST OFFERING, WRATH OF WAR, IS AN APOCALYPTIC ASCENDANCY OF ALL THINGS NEW AND OLD AND THE AFTERMATH IS GHOULISHLY DELIGHTFUL.

Simple mutterings of the title track was all it took to unshackle the philanderer known as Blackthorn

Blackthorn: That song fits the title right? I mean this album is a wrath of war. We hate all the changes that have happened with black metal, and we're all old schoolers, dude, and we know how we like our metal. We're not into this whole dressing in fishnets and shit like that. We're black hearted metalers and we'll never fucking change. It's about being sick and evil, spikes and leather and horns of the devil, black metal. We'll break up before we ever change. Our exact inspiration for the spikes is from *Seven Churches* era POSSESSED. Those were the sickest gauntlets ever, and we're trying to take that look and bring it into black metal. But to me dude, POSSESSED's, *Seven Churches* is black metal. I know some will disagree but that's where we come from.

The timbres of Wrath Of War are executed with the same profundity and malice found on a classic such as Dawn Of Possession. Not a comparison, but the malevolence is compatible. IMMOLATION have a total aura about them. Their style of death metal is very distinctive and there's a lot of feeling put into it. It's not just sheer blind brutality. They're one of my personal favorite bands and they do have an influence on how I write my riffs. I'm totally sick of everyone saying that American black metal has yet to be proven and that stigma is still out there. With this album we wanted to crush that stereotype and just put out a balls out, black death, war metal album. With Osmose behind us we knew it would be heard and we didn't want to disappoint. We wanted to come out with something that is one hundred percent blood and sweat. You know, when there's that vibe when your jamming and you just hit? There's that flow from your inner self that comes from your guitar and sometimes you only get that when you're with the whole band.

Osmose is notorious for putting bands on tour, and for an up and coming band that can be a matter of life and death. Some will argue that you have to sell records to go on tour, but the equivalent is you gotta tour to sell records.

One of the main reasons we signed with Osmose was for the touring opportunities in Europe. Herve's told us we are gonna tour, but I don't know details and I don't know when, but sometime next year we will go to Europe. I think for any American metal band that's a dream come true; to go out and play your music. How can you complain, man?

THORNSPAWN

BY MICHA KITE

KILLSWITCH ENGAGE

BY ERRIN KLEIN

PHOTO BY DANIEL MOSS

KILLSWITCH ENGAGE IS A HARD-HITTING, NEW BAND OUT ON THE SCENE. HAVING LANDED A DEAL WITH ROADRUNNER AND GOING ON A TOUR IN SUPPORT OF **KITTIE**, WITH **POISON THE WELL**, AND **SHADOWS FALL**, THEY'RE BOUND TO MAKE AN IMPRESSION! ADAM DUTKIEWICZ (GUITARS), ALONG WITH BANDMATES MIKE D'ANTONIO (BASS), JESSE LEACH (VOX), JOEL STROETZEL (GUITARS), AND TOME GOMES (DRUMS), ARE HAPPY AND EXCITED TO GET THE EXPOSURE THAT THEY'RE GAINING FROM THIS TOUR. THEY'RE RR DEBUT, ALIVE OR JUST BREATHING, HAS ALSO GOTTEN GREAT RECEPTION...

Pit: Ok, tell us a little bit of history, if you don't mind.

Adam Dutkiewicz: The band initially started in late '98—just me and Mike. Actually, his band, OVERCAST, was breaking up and my band, AFTERSHOCK, was starting to slow down, so we decided to just try something new. I was playing drums at the time. We recently got a new singer, and I've switched to guitar, we're now a five-piece.

What sorts of things have gotten you to this point? Have you had a decent amount of exposure?

Well, the Roadrunner label has helped out a lot. They're a bigger, metal label, that can give us a lot more support than a smaller, independent label, like, say, Ferret, which we did our first release on. So, of course, we have a lot more exposure now. We did shoot a video, and we're getting some radio play now. We're definitely lucky.

You're on tour now—how's that going?

We're on tour right now with KITTIE. The reception's been excellent, the tour's going really well. All the KITTIE fans are really psyched. I'm sure a lot of the kids show up, not really knowing what to expect from us, and they're definitely supportive and are being very cool. We certainly have people coming just to see us, too. People either find us on the web or have just been long-time fans. It's great! Lots of great shows and lots of happy kids!

How would you describe your music?

Good question [laughs]—that's always a tough question for anybody. But, you know, we're a heavy band that combines elements of hard-core and metal, like Swedish metal—that sort of style—but also a little bit of main-stream vocal melodies. Lots of aggression, too.

What motivates you to write songs?

I can't really speak for the singer, but, I know... life, basically. Experiences, people, just dealing with things, you know...

Would you describe the lyrics as more pessimistic, or are they more optimistic?

Actually, I would say the lyrics are more open to interpretation. There's definitely an optimistic side to the songs—some songs are blatantly optimistic. We try to keep things on the positive side—try to make people open their eyes, you know, be aware of what's happening, be aware of themselves, you know?

Who has influenced you over the years, or, what bands are out there now that you admire?

Well, for the metal bands, we're very into the whole European thing, like all the Swedish bands—I was a big fan of CARCASS, when they were around. I like ARCH ENEMY as well. We all listen to different styles of music, though. We pull from all of our different tastes in music. That's where our main sound comes from, like the combination of many different sounds.

Do you find that the combined efforts work well, or are there ever conflicts in writing?

I think it works great! There's always a different perspective on what things should be done, you know?

What's in your CD player right now?

I think... I may have been listening to OASIS. [laughs]

When you're on stage, how do you like to relate to your fans?

[I want them to] have a good time! Let the kids know that we're all just hanging out, having a good time—that's all it is.

Besides your music, what do you like to do?

Besides music? Um... play video games. I also produce records... I like to eat. [laughs]

If you could use only one word to describe yourself, what would it be?

Personally? Honest. [laughs] I don't know, that's a really tough question!

How would you describe the band?

Hmmm... Rock. How about that? We are rock! [laughs] I guess that could describe me as well... I rock.

So you and your band are one?

[laughs] Yeah, I guess so! We are rock.

www.killswitchengage.com

HERMANO

BY MICHA KITE

USING AN OLD CLICHÉ SAYS IT SIMPLY; JOHN GARCIA HAS THE MIDAS TOUCH. IT SEEMS AS IF NO MATTER WHOM HE'S INVOLVED WITH, THINGS TEND TO SOAR TO CELESTIAL REGIONS. HIS PAST WITH **KYUSS**, **SLOBURN**, **UNIDA**, AND NOW **HERMANO**, HAVE JOHN'S RETINUE GLOBALLY TUNED INTO HIS EVERY NUANCE. WHILE MANY AWAIT THE RELEASE OF THE LONG OVERDUE, SECOND OFFERING FROM **UNIDA**, SOME WILL GAIN SOLACE WITH THE RELEASE OF ...ONLY A SUGGESTION. APPROPRIATELY PACED BETWEEN AN EP AND A FULL LENGTH, THE CD LEAVES THE LISTENER HUNGRY AND LONGING FOR MORE. NOW, WHAT WAS THAT ABOUT "FEEL GOOD HIT OF THE SUMMER"?

Pit: Since being approached to sing for* HERMANO*, with all said and done, do you consider this a project band?

John Garcia: It started out as just a little side project. But the response has been overwhelming, so we're probably gonna do another record. It might be our last, or there might be another after that, I don't know. I've already started to get ideas from Steve "Dandy" Brown, the mastermind behind **HERMANO**, so we're shooting for November to record the next record.

I heard you pretty much got drunk everyday and just winged the vocals, as far as the recording went, on ...Only A Suggestion.

That's it. At the time I recorded, I was single and flew to Cincinnati and I didn't know anybody except for Dave Angstrom. I just said, "Fuck it" and we started drinking and kept drinking for seventy-two hours. Dandy had sent me a bunch of CDs and stuff to try to fit lyrics and melodies to, so I had finished about thirty percent of it and he goes, "Are you ready to go in and record?" I go "Yeah, I'm seventy percent done." So I pretty much lied and just went in there and they pressed the record and whatever happened, happened. It was really great to do things like that again.

Since you said you're already getting ideas for the next record, will you spend a little more time with ideas?

I'll probably just shoot from the gut again. I'm not going to try and mirror that recording process, but I'm going to try and get real close to the feeling I had having no producer, no record company, no A&R guy bullshit. That was the beauty of it.

Why did you support this release in Europe, as opposed to the homeland first?

What happened was we flew into Belgium and we played a few shows in Germany, Holland, the UK, the Netherlands, back to Germany, and finally back in Brussels. We tried to hit as much of Europe as we could because all of us have full-time jobs and children or children on the way, so there's only so much you can do in two and a half weeks and still try to keep your job back at home. Both Steve and I have children on the way and with him being a high school English teacher, unfortunately, he has to deal with school schedules. During the Thanksgiving break we'll hopefully do an East Coast tour, and the Christmas break will be for the next recording process. That's all tentative right now so we're all keeping our fingers crossed.

Obviously, all the down time with UNIDA must drive you crazy or do you use it as a muse to do these other projects?

Yeah, the downtime does drive me crazy and that's the reason I'm able to do **HERMANO**. Arthur (guitarist for UNIDA) is in Iowa right now and he's going to go out with SLIPKNOT and tech for them. Having this down time and this record company bullshit is a chance for us to do other things. But of course, this UNIDA record has got to come out and if I have anything to do with it, it will come out. I'm very fortunate to play with two great bands and I'm fortunate to have played with such great musicians in the past and still be here in the future. I just want everyone to be very patient with this UNIDA thing because there's a lot of shit going on and there's nobody that wants that record out more than me. We spent $350,000.00 on that record and it's one of my favorite records of all time that I've done. Please don't get impatient with the band or me because, unfortunately, the business that we're in sucks.

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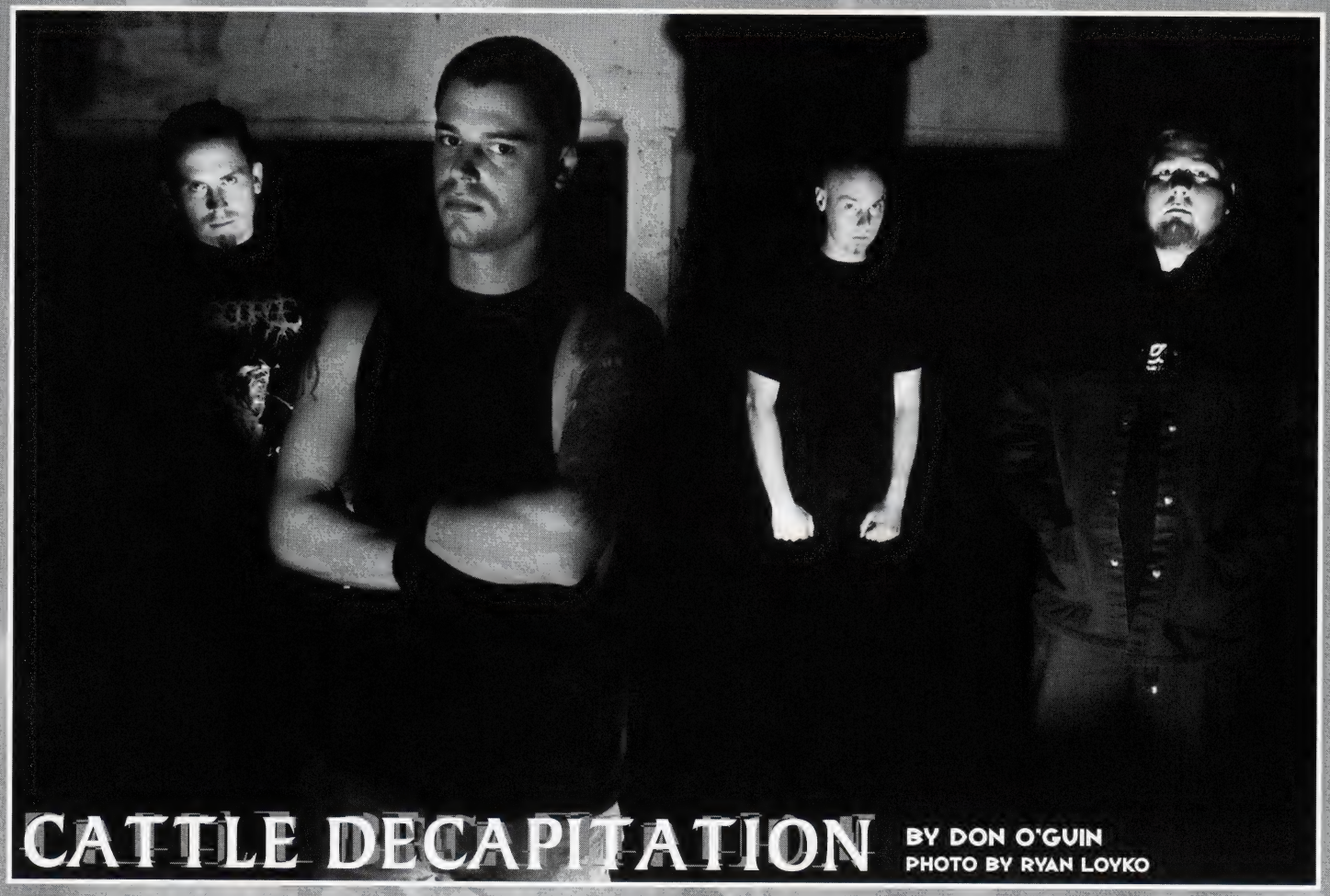

CATTLE DECAPITATION

BY DON O'GUIN
PHOTO BY RYAN LOYKO

Pit: Where did you derive the title,* To Serve Man, *from? What does it mean?

Travis Ryan: It's pretty self explanatory. I'm sure I had the actual title in my head from that *Twilight Zone* episode called "To Serve Man", but the alien thing is stupid. It was about aliens coming down to earth to use humans as food. They presented a cookbook in human languages, but the title was alien for "*To Serve Man.*" It just all made sense, considering the theme of the album was meant to be from a cannibalistic point of view. A lot of our lyrics and themes are very tongue in cheek, yet serious at the same time.

Can you give us a brief bio of* CATTLE DECAPITATION*?

We've been around for about six years. Our drummer quit THE LOCUST to dedicate his time to the band, which is when our guitarist joined THE LOCUST. It was too hard to juggle the responsibilities of both bands so he quit at the same time we were trying out Josh, so it worked out perfectly. We got a bass player, Troy Oftedal, about a year before that and he ended up writing the new songs with David Astor, our drummer.

What do you think of Digital Metal's review of* To Serve Man*?

I think he was pretty much right about the music, though of course he had to go into the whole vegetarian thing. I think his opinion on animal rights is a joke and is that of any given character in the movie *Gummo*. We're no bleeding hearts, but to say animals don't have rights is absurd. It's a double edged sword. They don't have voices to speak out, so they don't have any rights, but then why do we have laws regarding animal cruelty? Because you don't fuck with animals. Anyone that does deserves death, slow and extremely painful. That guy is an idiot.

Tell us a bit about the ideology and lyrics of* CATTLE DECAPITATION*.

There are too many stupid ass boring lyrics in death metal. No intelligence. I'd like to bring a little thought into the lyrics. A lot of people don't understand sarcasm, so I'm sure it'll go over the majority of people's heads. That's fine. With this album I'm proposing the idea that humans are animals and thus can be used as a source of food, fuel, etc. One gigantic resource at our fingertips.

Why did you choose the name* CATTLE DECAPITATION*?

I didn't, but I think they did it because they were all vegetarians and they wanted to do a brutal band. It didn't start out that way though until that guy left. Then they wanted to do what they wanted to do in the first place: death metal.

Why should anyone, in your opinion, check out your band?

Because it's terrifying and it could kill you. Time to be put out of your misery.

What are some of* CATTLE DECAPITATION*'s influences, music and other-wise?

Dave likes a lot of the newer death metal like GORGASM and CRYPTOPSY. Josh is really into black metal. Troy is a power metal freak. All you hear coming from his truck when he drives by is "AAAAAHHHHH!!!!" all high pitched. I don't listen to much of this music anymore really. Most of it is boring. I like shit like NECROPHAGIST, Frederick Thordenal, gore-grind like DEAD INFECTION and GORE BEYOND NECROPSY. Prog shit really gets me going.

Why did you choose to sign to Metal Blade? Why not a smaller label?

We did it because we need that kind of attention. To get on bigger tours, to make sure our stuff is 100% obtainable. We've done two albums on small labels and it's time to go for something bigger.

[DARKANE]

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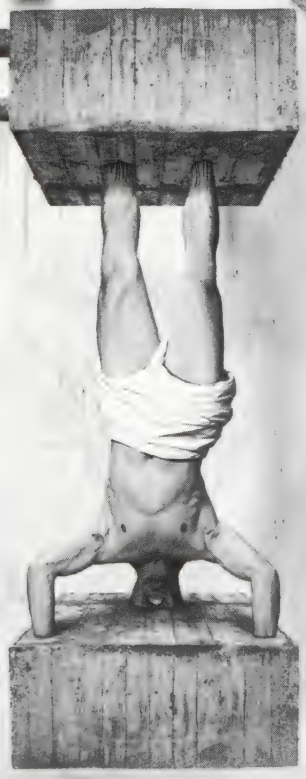

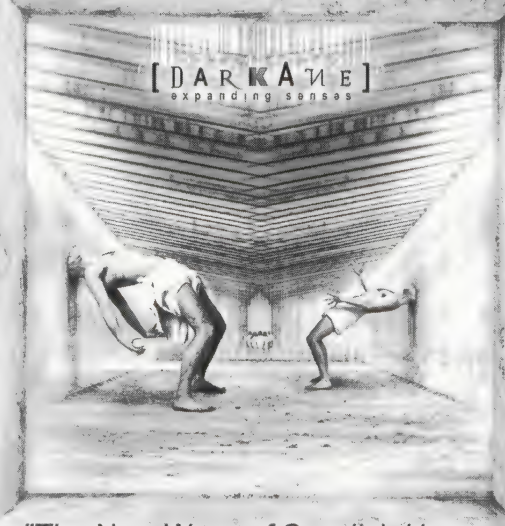

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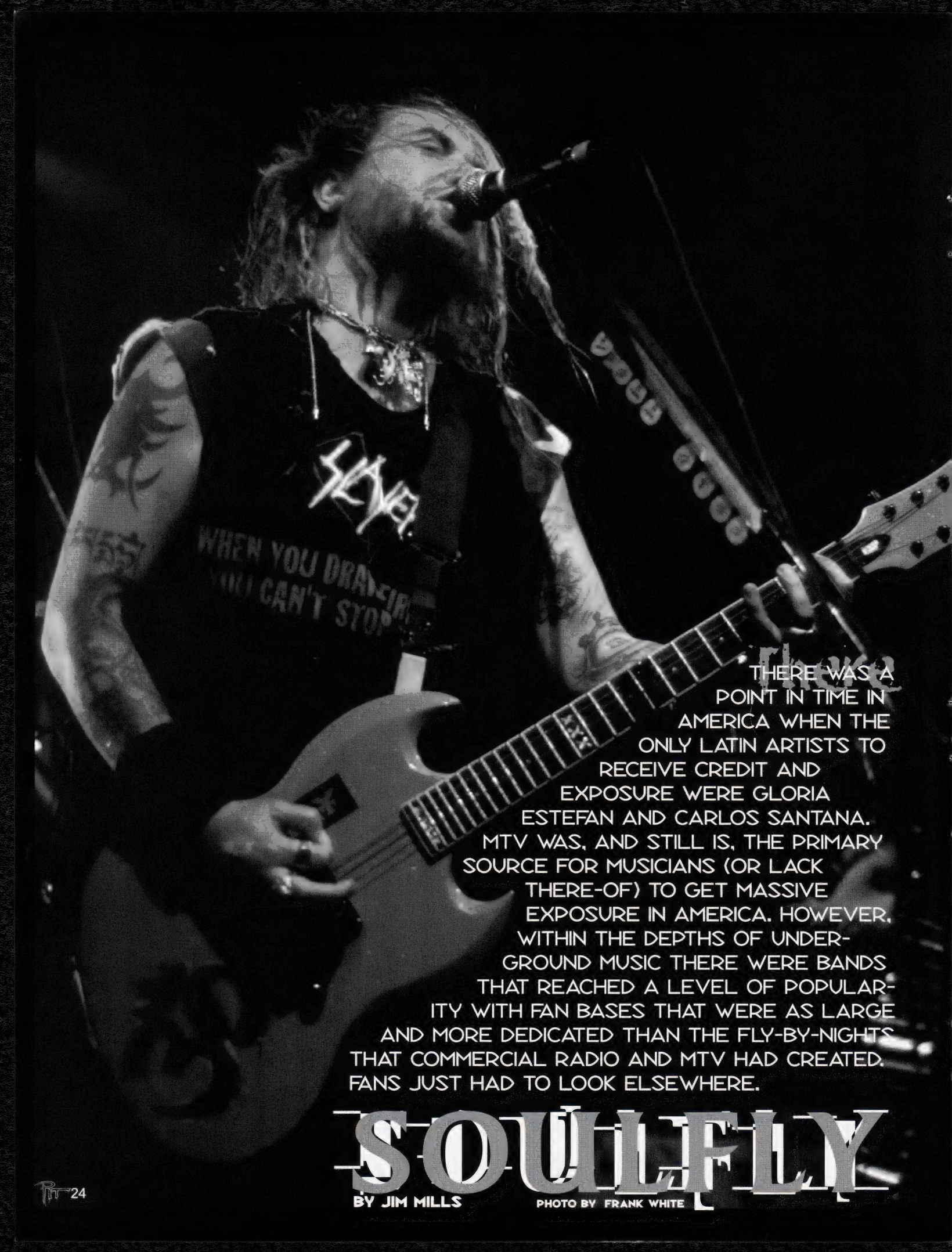

THERE WAS A POINT IN TIME IN AMERICA WHEN THE ONLY LATIN ARTISTS TO RECEIVE CREDIT AND EXPOSURE WERE GLORIA ESTEFAN AND CARLOS SANTANA. MTV WAS, AND STILL IS, THE PRIMARY SOURCE FOR MUSICIANS (OR LACK THERE-OF) TO GET MASSIVE EXPOSURE IN AMERICA. HOWEVER, WITHIN THE DEPTHS OF UNDER-GROUND MUSIC THERE WERE BANDS THAT REACHED A LEVEL OF POPULAR-ITY WITH FAN BASES THAT WERE AS LARGE AND MORE DEDICATED THAN THE FLY-BY-NIGHTS THAT COMMERCIAL RADIO AND MTV HAD CREATED. FANS JUST HAD TO LOOK ELSEWHERE.

SOULFLY

BY JIM MILLS

PHOTO BY FRANK WHITE

IN 1993 A BAND FROM BRAZIL RELEASED THEIR GROUNDBREAKING ALBUM, CALLED CHAOS A.D. AT THE TIME, THE MODERATELY SIZED INDEPENDENT LABEL, ROADRUNNER RECORDS (NOW HOME TO **NICKELBACK** AND **SLIPKNOT**) HAD THE FUTURE GOLD SELLING BAND, **SEPULTURA**. LEAD SINGER/GUITARIST, MAX CAVALERA, BROUGHT A SOUND AND A VOICE THAT THE WORLD HAD NEVER HEARD. THEY BROUGHT THEIR STYLE FROM THEIR BRAZILIAN HOMELAND TO AMERICA, EUROPE, ASIA, AND OF COURSE SOUTH AMERICA. IN FACT, THE ONLY OPPORTUNITY THAT MTV GAVE THE LATIN MUSIC WORLD WAS A FIVE SECOND CLIP ON THEIR ANNUAL MUSIC AWARDS SHOW. LITTLE DID THE FOLKS AT MTV KNOW THEY WOULD BE JUMPING ON A HUGE BANDWAGON YEARS LATER.

MAX CAVALERA SPLIT WITH **SEPULTURA** YEARS LATER AND FORMED **SOULFLY**, CONSISTING OF LOS ANGELES BASED MUSICIANS. NOW WITH THE RELEASE OF MAX'S THIRD ALBUM "3," **SOULFLY** IS IN THE RIGHT PLACE AT THE RIGHT TIME. AS WELL AS HAVING A TRACK RECORD WITH NOTHING BUT HIGH MARKS, INCLUDING A GOLD RECORD, LATIN MTV MUSIC VIDEO AWARDS, REDEFINING HEAVY MUSIC, AND OF COURSE BEING A PART OF THE BIGGEST METAL BAND EVER.

Pit: Has it been difficult getting* SOULFLY *to the level that you had with SEPULTURA?

Max Cavalera: It's hard, man! It took me five years to get to this point here. I didn't expect it to be any faster than that, but still, five years! I mean, right now in Europe we're back where SEPULTURA was with *Roots*, or more. We're playing bigger venues, and the band is popular again. We're working to do the same in the States. Starting with the SLAYER tour, and beginning with the next headlining tour, we should get a little bit more popular, back to where SEPULTURA was starting to get in the States.

Would you think that you've been the backbone of Roadrunner? SEPULTURA was the first band to start selling records and getting big tours.

Yeah, I have good relations with them. We still work with a mutual respect. We both know that one could not achieve with each other what they achieved with either me or the help of Roadrunner. The SEPULTURA stuff made that label survive when a lot of labels were getting into hard times, like Earache and Metal Blade. Roadrunner never fell on that ground, I think because of SEPULTURA. Today, even though I am not the biggest selling artist, (there are people selling more records) they acknowledge that I am a solid artist that has been with them for a long time. They let me do what I do, which is a great thing. When I do an album they help me make it as good as possible.

That's a plus when the people working at the labels actually like the music you're doing, right?

Totally man. When an album like this comes out and I hear some of them say, "Man this is the best stuff since you're SEPULTURA days," it's not like some corporate %$#!*& going "I don't understand, I don't think we can sell this product." I still work really well with Roadrunner, and I'm happy with what's going on between us.

I asked Mick from SLIPKNOT this question, and I'll ask it to you as well. Does Roadrunner try and gear you towards a certain direction? The reason being is that, from what I hear, Roadrunner is trying to get bands that are more commercial and less aggressive, obviously. It's like* SOULFLY *is the only heavy band on the label now.

It's actually kind of cool; they want me to continue doing the **SOULFLY** style thing. If I started changing they wouldn't like that. I think they're very happy with how **SOULFLY** is. Maybe that's because we're a different band. Nobody has come across to me with "You need a radio song!" They know I don't need one; the radio song might be the thing that kills me. It happened with FEAR FACTORY and their cover song. It's sad to find out that people only knew about them because of that cover of "Cars." I don't want that. I don't want to have a radio song. The melodic stuff you hear on my records I intentionally put it in there. It's not meant to be on the radio, it's just to blend in with the record. The song "Tree of Pain," has nothing to do with the radio. It's just a total song of emotions running through the mix of some beautiful melodic parts.

It is something that I have not heard from you, or any other metal band, before.

Yeah, that is my stepson Ritchie singing on it. We also have Asha(?). She's a gospel singer, you know, and she's a very down to earth person.

I thought it came across very well, having the calm stuff with her leading, to the buildup of the extreme stuff.

Yeah I was happy with the final result, mainly because for me this song was a challenge. I joke with people that this is the "Bohemian Rhapsody" of **SOULFLY**. I didn't expect to write anything that long with that dimension. It was cool with the right people involved; I was really thrilled with the end result.

When did you decide to produce 3?

Well, I co-produced *Primitive*, and I learned about things that went into a weird way that could have been managed better. I decided to give it a shot. I know all the ideas, and back on *Primitive* I realized that all I needed was an engineer. Toby Wright is actually the engineer. Now he's a big producer that has worked with ALICE IN CHAINS, and stuff. He still worked with me as an engineer, though. He wasn't really butting in on the ideas, where-as Ross Robinson worked more like a producer. So, if I produce this album, it's going to be even easier to keep the album very focused. I chose Otto, the engineer of NAILBOMB, to be on the knobs. That was the best because he understands heavy music and he's diverse. He's worked with people like Kenny Rogers and DMX. He understands the heavy stuff, but he also understands the diversity. For songs like "SOULFLY 3" and "Tree of Pain," he'll know exactly [what to do] and he won't be freaked out to do something different. Before I came into the studio, he had just got done doing DMX. So he's good for that, and he's a friend. I am a big fan of what he did for NAILBOMB, and there are some songs on this album that remind me of NAILBOMB. Times like on "Downstroy" and "Last of the Mohiccians" that have that anger that NAILBOMB had.

I was going to ask you about those songs. It sounds more like your older writing style.

Yeah, my idea was to do a new millennium version of that structure, with more experience of working with different guitar sounds and drum sounds; mix the tribal stuff with the old thrash classic stuff. "Last of the Mohiccians," for me, is one of the most surprising and good moments of the record. When I play this live, it's one of the best songs. After so many years to still be able to write songs like that, and not sound like you're an old fart. It's not like that; it's totally taken from the past, but with the stamp of the future.

What you did in SEPULTURA brought a whole new sound to the music scene around the world. Do you think you helped pave the way for newer, younger bands in the Latin world like P.O.D and RAGE AGAINST THE MACHINE?

I think time will tell. It's like when BLACK SABBATH and QUEEN did stuff, people did not catch on right away. Later on, more and more of that stuff influenced people so much. I think with SEPULTURA the tribal stuff is the same. Maybe ten years form now people will still have the idea to mix percussion with metal. I think it's definitely original. It wasn't forced, and had no major planning behind it. It was totally a natural thing. We discovered it almost by accident in the studio. Naturally, that became the tribal trademark that I am carrying on today. It does impact people right away, it will impact people later, and it's one of those things that music has that becomes timeless.

Do you think due to the fact that you're keeping your roots and your heritage very prominent in your sound, that you should be getting more attention from the Latin Billboards and Latin Grammy's?

Honestly, I do feel that I am the only Brazilian artist that has ever played so many shows outside of Brazil. I have done so many things like that, and I think Gloria, being my manager, is the one to manage my voice. It was rough and heavy. She was able to keep us in the public's attention while many bands come and go. So yeah, I do think the Latin Billboards and people like that should give me a bit more credit, you know. I am part of the South American scene, and I've been carrying this scene for more than 15 years now, more than most artists from South America. I cannot answer why they don't mention me as much. In the future I would hope so. I am proud to be from South America. In Mexico, **SOULFLY** is huge. It would be cool to have that kind of gratitude and for me it would mean a lot coming from Billboard and people like that from the Latin side.

IT WAS A DREAM COME TRUE TO FINALLY BE ABLE TO INTERVIEW ANGRY ANDERSON FROM **ROSE TATTOO**. THE MAN IS A LEGEND IN HIS OWN RIGHT. IF YOU NEVER HEARD THE MUSIC, YOU MIGHT REMEMBER THE MAN FROM THE MAD MAX MOVIES IN THE '80S.

ROSE TATTOO

BY MARK KADZIELAWA

ROSE TATTOO COMES FROM AUSTRALIA, AND IS ONE OF THE PIONEERS OF HEAVY ROCK. THEIR TYPE OF MUSIC IS IN YOUR FACE RAW, BUT FULL OF GROOVE AND MELODY. THERE'S ENOUGH ATTITUDE IN THIS BAND TO FILL AN OCEAN. FOR OVER TWENTY YEARS (WITH BREAKS) THE BAND ROCKED THE AUDIENCES WORLDWIDE. IT'S BEEN A LONG TIME SINCE **ROSE TATTOO** LAST WORKED IN THE STATES, THEREFORE, THEY MAY APPEAR TO BE BIT FORGOTTEN. LET'S HOPE THIS WRITE UP WILL REFRESH THE MEMORY OF THE BAND, AND PERHAPS GAIN SOME NEW FANS.

Pit: I loved the live album you did two years ago; it was great to hear the band on stage.

Angry Anderson: Well, it took us ten years to get over to Europe to play again. The people from Wacken were recording some video footage of the band for a compilation they were working on. We just figured we would record our set to hear what it sounded like, and if it was worth it to put it out to people, we would. We knew that we would do some studio albums, so the live album became like a stepping-stone for us, or bridge between the old days and these days.

You reformed to open up for GUNS 'N' ROSES in '93, and then the live album came out in 2000. What happened in between that time?

We've been playing in Australia. Some years we only play once or twice. We're always asked to do big festivals. We do charities as well for flood relief or family relief, and we always do that. We did couple of tours with the band called THE ANGELS. We did a few things here and there, just to keep alive and in touch with each other. We're involved in playing with R & B cover band.

There was a solo Angry Anderson album called* Beats From The Single Drum, *and then it came out as* ROSE TATTOO *album under the same title. What's the story?

When I signed with the record label, it was supposed to be a solo album. But it didn't get much enthusiasm or support, so they decided to repackage it under ROSE TATTOO, which was very inappropriate. The album didn't resemble what the **TATTS** were all about. I felt the label let me down, and I left the contract. Then they threatened to sue me if I didn't fulfill my obligations. The record started to take off, and they were actually hits on the radio from the album. I'm not sure why I was signed because I was not supported. Then Kylie Minouge picked the song *Suddenly* off the album, and it became a big hit. So, it was released again under my name.

The name Angry Anderson says it all, but how did you get it?

I was a very angry young man. There are definitely a few stories to it. It was a nickname given to me by one of my friends.

Your new album,* Pain, *is just a monster, anything specific about making it?

The only thing is that there is a maturity about it that doesn't take away from the naivety. There's nothing fancy about this record, it's just straight forward us. There are a lot of things on it that we could've done better, but can you do it better? That's the point here. It's just a rock'n'roll album made by a rock'n'roll band. We made an album that would properly represent us. There's more collaboration on this album than there has been in the past.

One of the stands out tracks is definitely "House Of Pain".

That's one of my favorites too, and it turned out exactly the way we wanted it too. Originally that song had another set of lyrics on it, so it was bit of a gamble to re-write them. People would say that the original words were great, but I knew they stunk. So I did it again, and now I'm really happy. You always wanna make the song talking, and this one wasn't in its original version. Song has to tell a story, and finally it does. Also, "*House Of Pain*" is a name of a tattoo shop where Steve (bass) and Pete (guitar) work. I wrote the lyrics because I grew up in a house of pain, so it was personal.

ROSE TATTOO'S NEW ALBUM, PAIN, IS JUST AS PISSED OFF AND ANGRY AS ANY OF THEM. GIVE THIS ONE A TRY.

Are you doing any acting these days?

Actually, me and the boys played a biker gang in a crazy comedy in Australia. It's a very popular show here, so they decided to make a movie, and we had a chance to be in it. It's a movie that has lots of famous people from Australia making cameo appearances, and we just have a small part.

I have to tell you when I first began to listen to* ROSE TATTOO, *I was always under impression that at any second one of the band members would come out of the speaker and literary punch me out, what's your take on this?

(Massive laughter) Only if you're doing the wrong thing. (More laughter) That's a nice description, actually. I've never ever had it put quite that way before, but that is a very very neat and very apt description.

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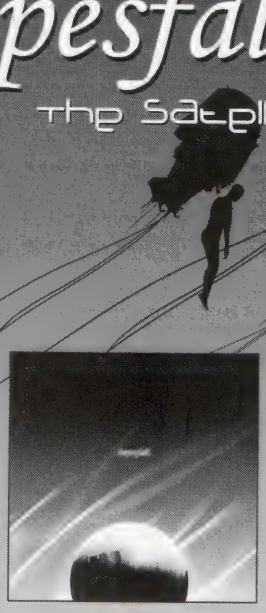

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SEVEN WITCHES

BY MARK KADZIELAWA

GUITARIST JACK FROST IS ONE ENTHUSIASTIC PERSON. DESPITE THE RECENT DOWNFALLS, SUCH AS BEING LET GO FROM **SAVATAGE** AND LOSING A VOCALIST FOR **SEVEN WITCHES**, HE MAINTAINS A GREAT ATTITUDE. JACK IS WELL FOCUSED ON WHAT HE WANTS TO ACHIEVE. HE LOVES PLAYING HIS GUITAR AND MAKING MUSIC. **SEVEN WITCHES'** LATEST RECORD, XILED TO INFINITY AND ONE, IS VERY SOLID AND DOING REALLY WELL FOR THE BAND.

Pit: Let's begin with SAVATAGE, what happened there?

Jack Frost: Here's how I feel about this. I gave them two years of my life. I really loved being in that band. It is something that I'm really proud of. We did three European tours and two American runs, it was amazing. I don't think my personality had anything to do with the split. I knew that we were really close. What it came down to was MEGADETH breaking up, and Al Pitereli wanting to come back to the band. Al is a phenomenal guitar player, and he's been in a band much longer than I have. I think it was a management decision. The only thing I feel bad about is that five guys, whom I thought were my friends, have never spoken to me again. Sometimes it's just business, not friendship. I just did a European tour with **WITCHES**, and a lot of people were not happy about the order of events. I was like, let's not shout names here. They made the decision that they made, and I wish them all the best. The bottom line is that music is a business.

When did you even find time to complete the new* SEVEN WITCHES *album?

I don't sleep. When I was on the SAVATAGE tour, I would have my guitar with me and I would write non-stop. We had a two month break, so I worked really hard to make this album the best possible.

On the previous two* WITCHES *albums you had Bobby Lucas singing. How did he depart?

Bobby and I went different directions. Bobby is a great singer and a great lyricist. I wanted to go a certain direction, and he didn't want to do the same thing. Bobby is in a progressive band now, and he's doing really well. I think he felt that my being in SAVATAGE wouldn't allow me to do **WITCHES** anymore, which was not the case. So, we just shook hands and parted ways.

What did you think Wade Black (Ex-CRIMSON GLORY) brought into the band?

I think Wade is one of the best metal singers out there. I heard the CRIMSON record and thought it was great. I also felt that he was hiding another voice. He definitely brought it onto this record. In CRIMSON, Wade sang a certain way, and in **WITCHES** he got to be himself.

Now Wade Black is gone as well. What made him leave the band?

Yes, Wade is gone. He made some statements recently, but he was fired three weeks into the tour.

I don't think he expected **SEVEN WITCHES** to take off like it did. I really wanted to go out and do this properly. I asked him if he was ready to leave his home for three months at a time to do a tour, and he wasn't. I'm prepared to do this, and I expected him to do it as well. I didn't want to hold him back, but it just didn't work out. I felt that he did a great job in the studio and he sang well on the tour, but it just wasn't meant to be. The bottom line is that I will keep this band going, and will make great records. I don't want people to think that I'm so hard to work with that I can't keep a singer. These days, it's so different. The longevity is not there. It's like, no one stays more than one or two records. I'm really committed to doing this the best I can, and my expectations are high.

On the other hand, it's hard to make a living doing this.

Exactly. I can't pay these guys the wages they expect because the money simply isn't there. How do I make a living? If you notice, I'm doing many things. All of these projects mean that I'm always playing. Music is my life, and I like doing this, which helps. I would sleep on the bus for a year if that's what it took to make it. When I first joined SAVATAGE, they were saying; "He's the new guitar player for the band, he's here to stay," and look what happened. There was nothing wrong with Wade, we just didn't see this band moving in the same direction.

Are there any plans for replacing Wade Black?

Yes, there are singers that we keep in mind. We have some excellent singers who've expressed interest in singing for the band. We're planning to do some festivals this summer, so you'll definitely see a singer in the band. I'm looking for a guy who wants to stay in a band for a while. I don't want to keep changing singers.

***Do you think your stint with SAVATAGE helped to expose* SEVEN WITCHES?**

I think it did a lot, but I never wanted to use SAVATAGE to get my own band exposed. People would do interviews with me while I was in SAVATAGE and asked me about **WITCHES**, and I always declined to talk about **WITCHES** because I felt the time was wrong. I always felt **WITCHES** was its own entity; we did two records before this one. The exposure helped, and I felt that a lot of SAVATAGE fans came to see us play with ANNIHILATOR in Europe.

ALL VETERAN EXTREME METAL FANS KNOW THE BANDS THAT MADE EXTREME MUSIC A TRUE FORCE AND INSPIRATION. NOW METAL IS BECOMING MORE ACCEPTABLE, AND DARE I SAY "COOL?" YEAH I DID. WHEN I FIRST GOT INTO EXTREME MUSIC IT WAS BECAUSE IT WAS THE SICKEST THING OUT THERE, NEXT TO DEATH IN REAL LIFE. SINCE THOSE GLORY DAYS, THE BRUTALITY AND BLOODBATH IS ALMOST GONE. A FEW BANDS KEEP THE TRUE NATURE OF THE STYLE ALIVE, AND ONE OF THOSE BANDS IS **BLOODBATH**. IF YOU ARE NOT FAMILIAR WITH **BLOODBATH**, YOU KNOW THEIR "MAIN" PROJECTS **OPETH**, **KATATONIA**, AND MAIN MAN DAN SWANO. IT'S PURE DEATH FOR THE PERSON WHO DOESN'T SPEND QUALITY TIME WITH **SHADOWS FALL**. T'S **DEATH METAL**!

BLOODBATH

BY JIM MILLS

Pit: Why did you start the band? (Off the record, rumor is you guys needed some cash...)

Dan Swano: This rumor is not true. **BLOODBATH** started because I felt like inviting the guys over, drink some beer, have a laugh and toy around with some good old-school death metal in my studio "The Sanctuary" (RIP) where I had some new gear to "break-in." Originally we intended to release the first two tracks of the *Breeding Death* mini album as a cassette demo with fake names and a fake thanks list and everything, trying to make it blend in with the other '90-'91 demos from Sweden on the tape trader lists. We completed the first demo and when I was going to mix it, I found out that I had erased the hard drive (or the machine didn't like metal. I still don't know what happened!!). I made the horrifying call to the guys and said "Hey guys, guess what! I erased it!!!" First they thought I was joking, but it was true!! Then we had to make a decision:

1: Should we re-record and maybe add a track?

or

2: Just let the project be a memory ('cause the tape copy we had made was lousy and had pieces of the music cut off and stuff).

We all agreed that the songs were way too cool to rot away on an old Maxell tape, so I paid the guys' tickets, they returned, we nailed three songs with a better sound (I never bought that other machine that erased our songs, by the way!!) and decided that we should find someone to release it. Century Media loved it and we signed to them. The rest is history...

To answer the other question: I can only speak for myself, but if I wanted to start a project just for the money, it would not be a vicious death metal project!!

You listen to a lot of non-modern metal. The play lists on your website are pretty brutal. Where else do you pull your death metal inspirations from for* BLOODBATH*? Horror magazines? Horror movies? Dead puppies?

I think we all have the inherent "bank" of inspiration we need to pull off a record like this. We don't really need to see or hear anything new in addition to that. What created this "bank" of ideas and inspiration is a ten year long blend of the stuff you describe and of course the standard terror, blood, guts, gore and Chuck Schuldiner (R.I.P.)

I'm hearing a lot of ENTOMBED and AUTOPSY. Am I correct with this assumption?

The only AUTOPSY you'll hear will be through the massive ENTOMBED influence!!! I never liked them. AUTOPSY, I mean. I guess my band mates find them exciting, though.

Would you agree that* BLOODBATH *is a healthy outlet for everybody's extreme side of writing? I mean, you write this shit so you don't have to go out and kill somebody, right?

Exactly! I remember the nights out after the EDGE OF SANITY rehearsals; I dozed off after a few bottles of wine and couldn't hurt a fly!! I really enjoyed writing and putting together this album. It never felt boring, which is the coolest thing about having four different writers in the line-up.

Is* BLOODBATH *using the "BATHORY" approach and not playing any live shows? If yes, why?

I would like to play live if the ambience is right. The right place with the right gear. I'm there!! If the timing is right and the other guys can find a space in their calendars, I'd love to bash out some nasty death metal at some cool festival or something…

Out of OPETH, KATATONIA, OCTOBER TIDE, in your opinion, which band is more depressing and doom-filled?

I think the early KATATONIA stuff is cool. The song "Without God" is a pure classic. OPETH have a different ambience to them, more theatrical and "KING DIAMOND-ish." The first two albums, that is... I haven't really heard the other OPETH albums too much… sorry Mike!!)

Because your publicist is also a singer in extreme music, is it intimidating having such a brutal publicist?

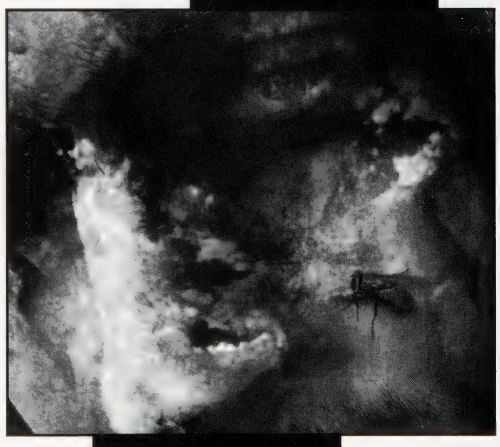
Hell yeah!! I think it is great that Century Media have so many active musicians working for them. They know the dark sides of the industry and what it is like to be a struggling musician. And the fact that she is working with Jim Durkin who created one of my Top 10 death / thrash releases, *Darkness Descends*, is PURE CRED!!!!!

What is too gross for the boys in* BLOODBATH*? Roadkill? Childbirth? A paper cut?

I can only speak for myself in this matter. I have witnessed childbirth. It was horrifying. I still cannot watch it on TV. My son was 14 days late and he had swallowed a lot of stuff and his heart rate sucked so they pulled him out of the womb with a metal device that was sucked onto his head. They kinda dragged him out of my wife... it was the most un-romantic thing ever. I was so paralyzed by the whole experience (nothing like on TV boys and girls!!) that I remember looking at this child and asking the doctor (who was shoving something down my son's throat to get the piss and shit out of his lungs!!) "Is it a boy or a girl?" He responded: "Well, it's got a dick!!" That is how out of it I was!!! Papercuts and roadkill (especially cats) suck as well…

What kind of gore makes you happiest?

Goretex!!! I am not an "evil" gore fan. I prefer stuff like BRAINDEAD and BAD TASTE.



U.D.O.

BY MARK KADZIELAWA

BACK IN CIRCULATION WITH A NEW ALBUM, ENTITLED MAN AND THE MACHINE. THE ALBUM CONTINUES TO KEEP THE ACCEPT SPIRIT ALIVE, AND DEFINITELY DELIVERS THE GOODS.

ALSO, IN THE RECENT PAST, THE BAND RELEASED A DOUBLE LIVE ALBUM, LIVE FROM RUSSIA, WHICH DOCUMENTS THE GROUP'S LAST TOUR. VOCALIST, UDO DIRKSCHNEIDER, TALKS ABOUT THE NEW RECORD AND HIS LIFE WITH **U.D.O.**

Pit: Is the new album based on a concept idea?

Udo Dirkschneider: No, not really. Let's say, only three songs on the album have a similar theme behind them. The title song is about man creating a lot of technology, machines, and computers, and one day the machines start to rule the humans. Another song is "Private Eye," which is about losing your privacy, being observed. "Network Nightmare" is about the extensive use of the Internet, and the loss of eye-to-eye contact.

Looks like you've reached a steady line up.

Yeah, the line up has been stable for three years now; we have the same members in the band. It's really starting to feel like a band now. I never wanted **U.D.O.** to be a solo project. On this album you can hear the whole band working, it's a real band effort. What I like about the album is that it has all of the components that made ACCEPT great.

You did two tours in the U.S. with the last record. How did it go?

The first part of the tour was mainly in small clubs. For us, it was a way of finding out what's going on in America. We wanted to see how things look in America for a band like ourselves. We wanted to find out if this type of music is still popular. It was good to see what's going on. In some places we go, there are like fifty people, and others have eight or nine hundred. When we came back with SAXON, we went to different places like Texas, New Mexico, and California. The attendance was very high in those places. What this says to us is that heavy metal is still alive in America. We're planning another tour for America, and this time we know exactly what we have to do. We'll be coming to the United States early next year.

You've been singing for over twenty years now. How do you go about preserving your voice?

I'm still smoking. I visit a doctor for regular check ups, and that's about it. I never warm up before I go on stage. I smoke a cigarette, and go on stage. You can say I'm very lucky.

You released a live album,* Live From Russia. *Is Russia a big market for* U.D.O.*?

Russia is a very big market for us. In two more years, Russia will be a huge market for metal music. We're very big in Russia and we've already prepared another tour there. We felt the place had a special atmosphere, so we decided to record a live album there. We asked the promoters to see if they had any recording equipment available and they did, so we recorded. I think we did the right thing.

What is the rest of Europe like for metal?

Scandinavia is very good. Germany also has a good scene, and so does Spain. We went to France after seven years, and I noticed that it's picking up there as well. Europe has a very good metal scene happening.

Why did you decide to form your own record label?

I was really tired of fighting for everything. So, I decided to form my own record label to do what I want. Also, it gives me a chance to sign other bands. SPV is doing distribution for me worldwide. I've known them for a long time, and I knew they would do a good job distributing the albums. The most important thing for me is that I can control everything now.

With twenty years down the line in the business, what keeps the excitement?

I still enjoy making music. The best part is to be on tour, and play in front of people. I like to observe people's reactions. When you get a new album out and play the new songs, the fans will let you know if you're doing the right thing or not. At the moment, we're having a very good band, and it's fun. As long as I have fun, I will be doing it.

What are some things you do when you're not singing?

When I'm not singing I'm very busy with my record label. If I have free time, I spend it with my family. I like to go swimming. My daughter likes to play tennis. I'm very bad at tennis, but I try to play with her.

EARTHRIDE

BY MICHA KITE

AS SUMMER HEATED UP AND OUR DISPOSITIONS SOURED OR SOARED (DEPENDING ON YOUR LOCALE) THE CALAMITOUS NEWS OF **SPIRIT CARAVAN** DISBANDING LEFT SOME PERPLEXED. WASTING NO TIME, SHERM DECIDED TO FRONT THE ALREADY EVOLVED **EARTHRIDE**, AND IT SEEMS AS WE WERE ALLOTTED DOUBLE JEOPARDY AS WINO MOVED INTO THE **PLACE OF SKULLS** CAMP. CANONIZED ARE WE? SOME ARE DOGMATIC BUT I FOR ONE AM REALLY PICKING UP WHAT **EARTHRIDE** IS THROWING DOWN. THEY COULD EASILY BE THE BASTARD CHILD OF **SABBATH** AND **MOTORHEAD**, AND THAT'S A COMBO YOU JUST CAN'T FUCK WITH!

Pit: What's up with quality bands coming out of Maryland?

Dave Sherman: Maryland is known for doom. Like Seattle's known for grunge, New York's hardcore, California's got heavy metal and it's weird how Maryland is known for fuckin' doom metal. You've got bands like THE OBSESSED, LIFE BEYOND, ETERNAL VOID and REVELATION, there're just a lot of people to jam with. I got with these guys 'cause they had a four-track tape and it sounded real good. The drummer and me go back a ways and I started singing for them, they dug it and everything progressed up to here. Now we've got this release.

***The vocal work that you've done with SPIRIT CARAVAN differs from what you're doing with* EARTHRIDE.**

Wino didn't really want that much aggression in the vocals and likes more of the singing thing and with **EARTHRIDE** it's pretty much balls out, do whatever you want, smash beer bottles over your head, bleed, whatever (laughter). Just get up there and it doesn't matter how high or drunk you are, but with Wino you kinda had to maintain.

What do you think about getting vocally compared to Lemmy?

I like it, man. My two favorite bands are SABBATH and MOTORHEAD, undeniably. After that, it's like ST. VITUS, THE OBSESSED, WITCHFINDER GENERAL, and of course I like DOWN, EYEHATEGOD...I like the whole "Wheezy" scene. I try to incorporate a little bit of that into the other so that's kind of why I sang as aggressively as I could.

I dig the fact that this band's attitude is relaxed and you guys just go with whatever flow is flowing...

There's nobody saying "get up there, you got to do it now and don't drink too much". With this band, it's like "Sherman, do whatever you do and get how you need to do it" and that's a good thing because a musician can do more when he's allowed to do whatever he wants more than when he's restricted.

So what's your side of the story when it comes to the SPIRIT CARAVAN split?

Musical difference is the best way to put it, and that's all I want to say about that man. I don't want to have any bad feelings with Wino you know, 'cause we're still friends, as well as Gary. Hey man, that's a good little magazine you guys got there.

Yeah?

Yeah I saw the guitar piece you did with Wino, GOATWHORE was in there and that's good stuff. It's full on metal man; got the (makes death metal vocal sound), the doom...it's full on metal.

SOUTHERN LORD

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Vital Remains

BY ANNMARIE BOWMAN
PHOTO BY JOE ROONEY

THERE HAS BEEN MUCH ANTICIPATION FOR THIS NEXT **VITAL REMAINS** ALBUM. ENTITLED DECHRISTIANIZE, IT FEATURES THE VOCALS OF **DEICIDE**'S GLEN BENTON. ONCE AGAIN, TONY LAZARO AND DAVE SUZUKI HAVE TAKEN **VITAL REMAINS** MUSIC UP A NOTCH. WITH THE ADDITION OF GLEN'S VOCALS IT IS NOW ON A WHOLE NEW LEVEL. **VITAL REMAINS** HAVE ALWAYS DEALT OUT THEIR DEATH METAL WITH LOTS OF MELODY AND EVIL ATMOSPHERE, BUT THIS TIME AROUND IT HAS MORE OF AN 'OLD SCHOOL' FEEL TO THE RIFFS, A VERY TRADITIONAL METAL VIBE. NONE OF THE BLASPHEMOUS BRUTALITY OR SATANIC VERSES HAVE BEEN LEFT OUT THOUGH, IN THAT RESPECT IT IS STILL TOTALLY AND FULLY **VITAL REMAINS**. PERSONNEL PROBLEMS ASIDE, **VITAL REMAINS** IS STILL, AFTER ALL THESE YEARS, MASTER OF THE MUSICAL BLACK ARTS.

Pit: What is the release date of* Dechristianize*?

Tony Lazaro: The street date is Feb 4th. As of now.

Pit: Wasn't it originally supposed to come out in October? Why the delay?

TL: Yes it was supposed to be out by then. But because we had to remix it we had to wait for an opening in the studio up here. Also we had to wait for the ProTools files to come from Morrissound, and that took a few months to get here!

Pit: When you first approached Glen Benton about doing vocals with* VITAL REMAINS *it was just to help out and do some backing vocals. How did it come about that he ended up doing all the vocals? Who was going to do them at first?

TL: Things didn't work out with the singer we had, so Glen offered his services to do the whole album. The rest is history.

Pit: Musically, what do you think you have done differently on* Dechristianize *from past material?

TL: Well I think we added more speed and a lot of harmonies. It's got the brutality but also it's very dynamic and textured. The lead work is amazing, Dave did a Killer job! We also added at the end of the album some classical leads for the fans that liked Dave's previous work. All in all it's just PURE CULT!

Pit: You had most of the material finished before entering the studio. Was there anything you experimented with while in the studio?

TL: Yeah some of the vocal parts, Glen would come up with an idea and so we would try it out. A lot of times it would work. Like adding a second vocal track to accent a certain lyrical line exp: GOD YOU FUCKING WHORE!!!

Pit: What was it like to record in Morrissound studios?

TL: To tell you the truth, shitty! We had to work with someone who was just a button pusher and not a producer, so I was told! It was very difficult and stressful to say the least. And I don't like the way the studio handled the problem, very unprofessional. A lot of the mistakes were made by the engineer and we had to go back to a different studio with a second engineer and fix the first guys fuck ups. But I think it sounds 100 times better now.

Pit: How was it working with Glen in a recording situation? What kind of preparations if any did he do to familiarize himself which your material?

TL: It was awesome working with Glen! He's a pro in the studio and we had a blast the days he was there doing his vocal tracks. He came in ready to do his job. And what a fucking killer job he did! He had a pre-production CD we had made for him to listen to, so he was more than practiced up and familiar with the material.

***Pit:* VITAL REMAINS *will now distributed and promoted by Century Media records in America, what do you hope will happen for* VR

with this collaboration? Who will be handling your record in Europe?

TL: I believe its Century Media for Europe and Olympic for the US. And I think its killer with Century pushing it will make it easier to find the CD than when we were on Osmose that's for sure! So I think it's great!

Pit:* VITAL REMAINS *is basically Dave and yourself. What about touring? Can we expect* VITAL REMAINS *to tour for this new album and who will be the players if you do tour?

TL: Yes Dave and I are VITAL REMAINS right now. But we will tour! We have Tim Yeung from HATE ETERNAL who will be our touring drummer. We can't wait to go out and kill with him! Dave will be playing all the leads live, I can't wait to hear and see that myself. And as far as the vocals, if the demand is there and Glen can do it, well that's up to him to say.

***Pit:* VITAL REMAINS *has been around for a long time, and had many hardships over the years, what has made you never give up? What do you see for the future of* VITAL REMAINS?**

TL: Yeah we have been around for 13 years now. I'm the last original member. I don't see it as hardships really. Loosing my father this past January was a hardship. He was my true best friend! He knew I chose the Devil's path and he would say to me quite often. But still he was always there for me with love and respect. He will be truly missed. As for loosing members, well shit happens. And even though people can start out 100% into it sometimes they loose the drive and they can no longer commit or give 100%. So I keep moving forward. As long as I'm alive I will never give up and our fans and people that know me will tell you. I'm here on this earth to play my music everything else is secondary. I see us finally getting the recognition we so proudly earned and deserve. Hail Satan!

And now a few words with Glen Benton of DEICIDE.

***Pit: What made you want to work with* VITAL REMAINS?**

Glen Benton: I've known Tony for years and when I was on tour with DEICIDE last year, Tony was with me on one of my famous dangerous drives through the mountains of Washington State. He asked if I would do it and without hesitation I agreed. I had heard the pre production, and wanted to do it, not just for them, but myself. I'm one who loves change, and change is good, it put a lot of things back in perspective for myself and was a chance to get back to the style of vocals I enjoy to do, lot's of evil blast with lot's of hooks and a texture of great metal riffs.

Pit: How was recording with* VITAL REMAINS *different from recording with DEICIDE?

GB: Well...it was a walk in... knock it out thing with the VITAL album, where with DEICIDE I have to go through the entire process. It's been so many years of doing the studio thing that I just get in there and do it!

***Pit: Would there be any chance that we could see you perform live with* VITAL REMAINS?**

GB: I have said this and I'll say it again for the people that have yet been informed, if the demand is there I will tour the album with **VITAL**....it would be my pleasure.

Pit: DEICIDE has had much controversy surrounding it over the years. Do you like the controversy or do you wish it would go away?

GB: What doesn't kill us only makes us stronger. I shit controversy...and it smells like victory!

Pit: Will there be a new DEICIDE album released soon and who will be releasing/distributing it?

GB: I should probably wait till the deal is done but I will let the cat out of the bag in a 'give you a hint kind a way.' We are going to be signing within the next couple weeks a deal with a company...and here's the hint now.... (when your ear hurts; that is called a what?). Next question

Pit: There have been rumors that you and the other members of DEICIDE have been "fighting." What would you like to say to quiet the rumors?

GB: I say this, people love to start shit. Was the band upset that I did the **VITAL** album? A tad. Can I blame them? No. When no one is sure what is up with us the rumors fly, I've heard them all. Everything as I know it, is fine with the band and we are finishing up the process of the writing of the new album, if the four of us didn't argue, it would mean we weren't together anymore, just like any relationship it has it's ups and downs.

Rest assured that we won't stop doing what we started 15 years ago, and now that we are no longer with Roadreamer records that the new album will not be a contractual fulfillment, it will crush.

Pit: Where do you think DEICIDE stands in the extreme death metal scene these days? What can we expect from DEICIDE in the future?

GB: I like most of you know I am a loner, and don't consider what I do labeling in any sense of the word (death metal). You can expect this.....my vocals being heavier than ever with textured old school style compositions. We are doing records for us and U's being paid on them.....don't get me going.....

DOWN THE SUN

BY ERRIN KLEIN

PHOTO BY WILL BLOCHINGER

IF YOU HAVEN'T YET HEARD OF **DOWNTHESUN**... YOU WILL. MOMENTUM IS ALREADY PICKING UP, AS WORD GETS OUT THAT **SLIPKNOT**'S CLOWN, HAS TAKEN PERSONAL INTEREST IN **DOWNTHESUN**. THEY'RE SELF-TITLED ALBUM, TOO, IS GAINING POPULARITY AND INTEREST, IN THE MORE MAINSTREAM CROWD AS WELL AS THE UNDERGROUND CIRCUITS. AND, WITH THEIR HITTING THE ROAD WITH **SLAYER**, ONE CAN ONLY IMAGINE WHERE THIS BAND WILL END UP. THE MUSIC IS BRUTAL, YET MELODIC, AS VOCALIST, AARON, POINTS OUT. THE SIX MEMBERS (AARON, VOX; SATONE, VOX; KUK, BASS; CHURCH, SAMPLE OPERATOR; DAN SPAIN, DRUMS; BRUCE SWANK, GUITARS) HAVE BLENDED HEAVY AND THOUGHTFUL LYRICS AND MELODIES. AARON TALKED WITH PIT, WHILE THEY WERE SUPPORTING **SLAYER**...

Pit: Where are you guys right now?

Aaron: Seattle.

Where's home?

Des Moines for me; Kansas City for some other guys.

Some more Iowa guys, huh? Who are you touring with?

SLAYER.

How's that going? How has your reception been?

Going great. It's been great... when people are there to see it. We start playing early—we play for the hard-core SLAYER fans, which have been standing in line for hours and hours. They're the first ones in. But it's been good.

That's good to hear. SLAYER fans can be kind of rough on openers...

Yeah, nothing's been thrown at us or anything. [laughs]

Can you tell us a little of your history?

We formed about three years ago, in Kansas City. We started with the bass-player, Kuk, and Sampler, Church. They were in a band called KANSAS, and they opened up for SLIPKNOT. And Clown [from SLIPKNOT] liked them and kept in touch with them. They actually almost got a record deal with another label, as KANSAS, but Kuk broke the band up because he didn't want to continue to play rap-metal. So, he started **DOWNTHESUN**. And after auditioning a lot of people, the line-up was finally set, and we went and recorded an album last year. We had a deal through Maggot, which was SLIPKNOT's label, but it went under. We then shopped around for about a year, before we got on Roadrunner. We got saved!

And since then, have things been happening pretty fast for the band?

Yeah. This stuff right now has all happened pretty fast, but we sat around for about a year before this. It seemed to go really slow actually.

Describe your music a little bit, for people who may have not heard you...

It's ugly; it's brutal; it's melodic. It's got a little bit of everything in there. We do some mellow stuff, but it'll still have really heavy vocals on it. We're not really scared to do anything, as far as playing. It's just a really dark, brutal record. I think.

Your bio makes reference to your saying, "we are the filth." Why do you feel that way?

It's reference to the whole society, everywhere. Not just us, not just America, filth is everywhere. Lots of people out there with closed minds, and their eyes are closed. They don't really see what's going on around them. We try to, lyrically, let people know what's going on.

What inspired you most to write?

Paranoia. [laughs] Like, right before we did this record, I was reading a lot of books, and there's the book called Rule by Secrecy, and it freaked me out. [laughs] They take facts from newspapers, and in a sort of round about way, they show you who's really controlling the world. And it's big businesses. And families who have ran it since like, hundreds of years ago. So, that's where I'm at... pretty paranoid. It doesn't control me or anything. It's just that certain knowledge freaks me out. So, I guess what inspires me, musically, is what's going on inside my head. I don't know what I sound like, you know? You probably have a better idea of who I sound like, and who I may sound like I'm influenced by. I mean, growing up, I listened to like SLAYER, IRON MAIDEN and METALLICA. I don't really think I sound like them.

If you grew up listening to SLAYER, then, how does it feel to be touring with them?

Unreal. It feels like I have a back-stage pass. [laughs] And like I'll watch them from the side of the stage and it doesn't really feel like I'm playing with them. Even though we just got done playing, you know? It's really cool.

How did the name come up?

It comes from a Wiccan phrase, bringing down the energy of the sun. And we just kind of liked that, bringing down the energy of the sun to create a circle of magic. Which is kind of like us, and the circle we have. We have six members in the band, and six is the number of the sun. There's some thought that went into it, and we just like the sound of it and the concept behind it.

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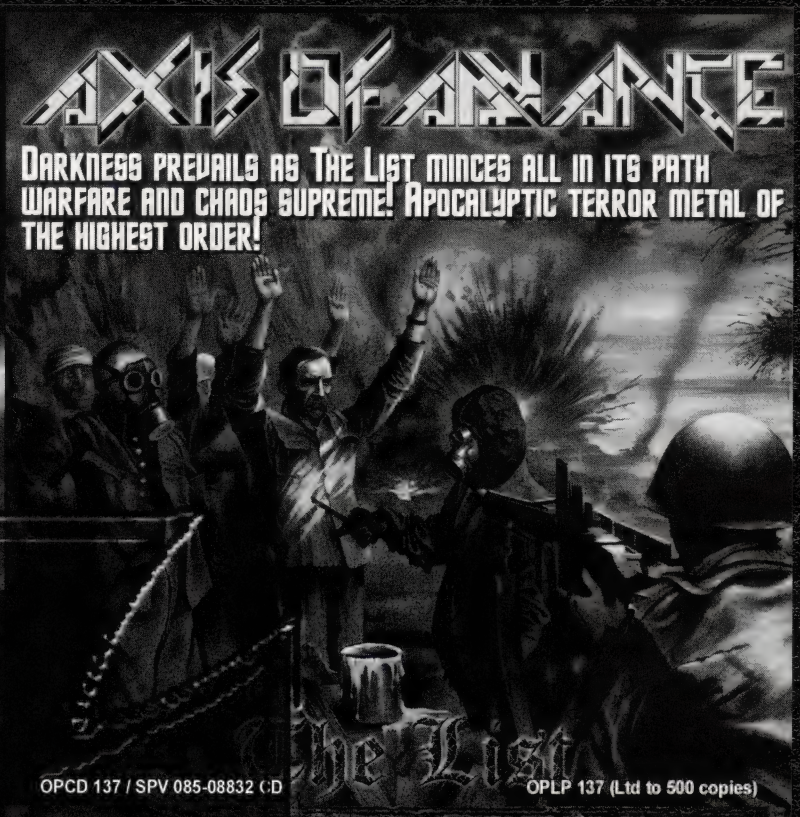
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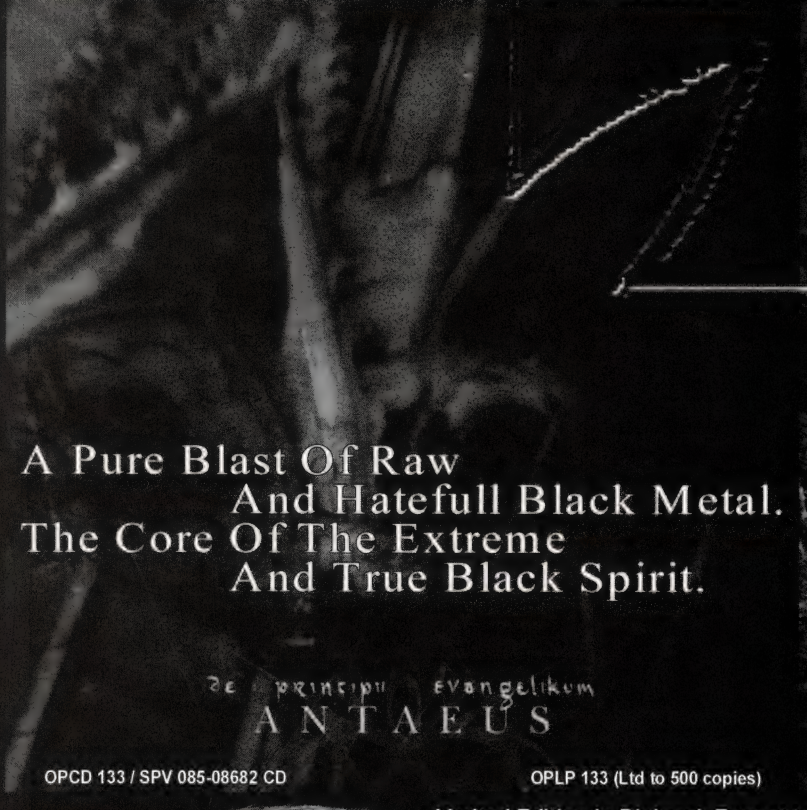

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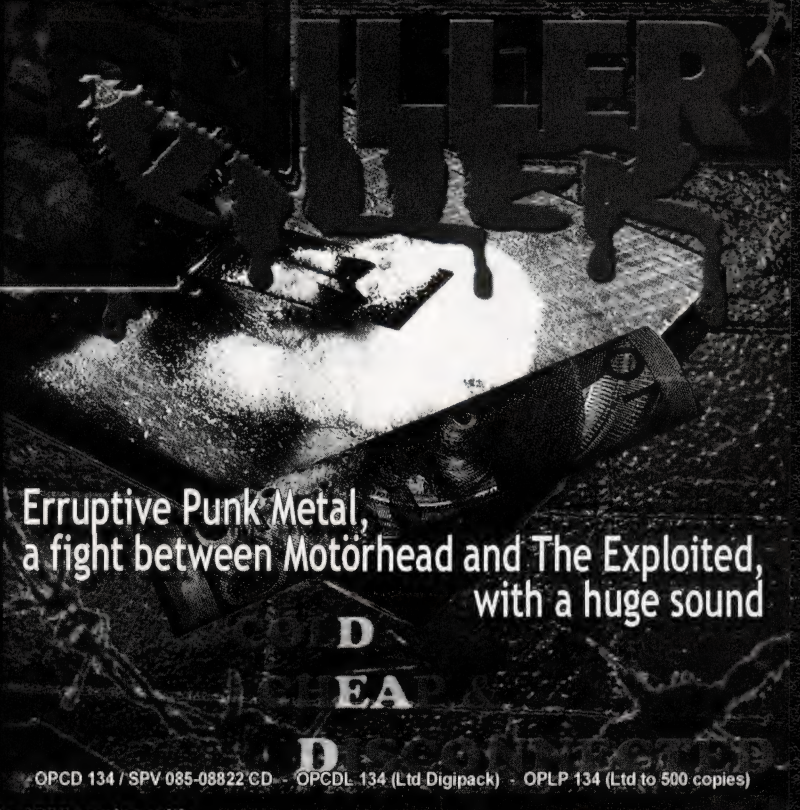

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LACUNA COIL

BY JIM MILLS PHOTOS BY DORALBA PICERNO

FOR A BAND TO KEEP FRESH AND CREATIVE IMPULSES SURGING THROUGH THEIR CAREER CAN BE ALMOST IMPOSSIBLE. AS METAL FANS, WE HAVE ALL SEEN OUR FAVORITE BANDS WRITE MATERIAL THAT LEAVES US THINKING "WHY DID YOU RECORD THIS STEAMING PILE?" MOST OF THE TIME IF A BAND DOESN'T CHANGE THEIR SOUND THE FANS CRITICIZE THEM FOR NOT CHANGING (**BOLT THROWER**), OR IF THEY DO CHANGE THEY CRITICIZE THEM FOR NOT BEING THE BAND THEY WERE YEARS AGO (**CANNIBAL CORPSE, CARCASS**). IT'S A DOUBLE EDGED SWORD.

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Pit: Do you think that being on a label that is mainly a metal oriented label prevented* LACUNA COIL *from gaining bigger exposure?

Christina Scabia: Definitely, it's a good thing for us. When a band is promoted by a big independent label who understand the potential inside the band itself, it's easier to have a very good promotion in the right channels. Of course it always depends on the band, if it's really able to offer something good with the music perfectly combined with a good image.

Does* LACUNA COIL *get any pressure from Century Media to maintain a certain image?

Not at all, just because we know perfectly by ourselves what image is important for our band and we love to work on it, to play with it. We like cool pictures and we like to use beautiful clothes (we personally drew and chose the fabrics of the clothes you see in the CD booklet). Music is an art, a good image is part of this art, it's another way to express ourselves.

Comalies *reminds me of the first ep, as in song and vocal structure, was that intentional?*

I totally disagree with you here because in *Comalies*, we did a totally different style of songwriting, definitely more intense and elegant. We focused more on the whole work, on the guitars, and on the rhythm section more than on the vocals, as in the past period. In the first ep, *Lacuna Coil*, the songs were also more ingenious and less heavy.

Are there any future plans for* LACUNA COIL *to ever use an orchestra?

It's just a question of costs and time. Of course it would be great to have an orchestra playing for us instead of choosing MIDI sounds. Of course we would chose to directly record from real instruments, but by programming all the keyboards ourselves, we can save time because we don't have to teach an orchestra about the musical parts to play and we can also, of course, save a big amount of money.

Compare and contrast the male groupies, and the female groupies...

The male fans are always really kind with me, they look at me as an angel sometimes, something unreal. Of course I'm sure they'll also discuss other less sweet things with their friends but I guess it's normal, as I'm a woman in the male dominated metal scene. The girls are sometimes aggressive with the guys, they are not really interested in an autograph or shaking your hand... I've been in contact with lesbian fans and it's been a little bit embarrassing for me to give autographs on boobs! Definitely weird, but it's received and done with all the respect.

Is being in a relationship both with a band and a loving relationship hard to do?

No, if you're able to keep separated the professional side from your private life. I don't confuse the two of them.

***How much do you rely on your sexuality for* LACUNA COIL?**

The girl you see in the pics is not something built on purpose. The girl you see is me, playing with make up and clothes. I don't want to deny my femininity and sensuality just because some people think I'm doing it to sell more copies. I like to be sensual in a non-vulgar way, you'll never see me naked.

Why hasn't* LACUNA COIL *made a promo video for any of the albums?

Because we always chose to spend our budget on tours, instead of lose a lot of money for a video that will maybe be played once late in the night. So far we don't really need to do one. In *Comalies*, fans will find a special gift: a small video we filmed and put together in a professional way about the making of the album.

***Has Waldemar always been the first choice for producing* LACUNA COIL?**

So far he's been the best person for us to work with. He's professional, calm, an excellent producer and is an open-minded person who doesn't force you to do anything beside the things you really want to do. We co-produced *Comalies* with him and the result is great.

If* LACUNA COIL *had a major label's budget, who would* LACUNA COIL *use as a producer, and what would* LACUNA COIL *do for their own promotion?

It's not just a question of budget. We would love to work with a producer who can find out our potential without taking away the qualities and the spontaneity of the band. It's not easy, since most of the time bands want to work with a new producer just to have a new name on the booklet and prove that they did something... "new".

Has there ever been any talk about a duet of Anneke from THE GATHERING?

During the tour in '98, we sung together for a couple of shows. At the moment I'm totally focused on **LACUNA COIL**, so I'm not looking for work with other artists right now. On the other hand, me and Anneke are doing two different things, so within that variety, we could find something we both like.

DORO

DORO'S NEW ALBUM, FIGHT, IS A COLLECTION OF GREAT SONGS. THE MATERIAL IS VERY MUCH IN DORO'S STYLE, BUT THIS TIME IT'S STRIPPED DOWN TO BASICS. IN OTHER WORDS JUST PURE HEAVY METAL, NO GIMMICKS INVOLVED. BUT AS ALWAYS, DORO KEEPS IT INTERESTING.

BY MARK KADZIELAWA

Doro: We just finished playing some European festivals, and we managed to play some countries we never played before, like Hungary. I couldn't believe how alive Europe was. It felt like it did in the early '80s, when metal was the most popular music. We had a great time. We hope to get a good tour in the U.S., too. Touring with DIO again would be a dream come true, but we'll do what we can.

You sound so full of energy and excitement just talking about, what keeps you going?

I just love being involved in music so much, and I get my motivation from the fans. People always tell me not to give up, and it makes me feel better. Sometimes the scene wasn't so great, and it was hard to be a band like us. But at the end of the day it's all worth it. Sometimes we would play a small place with a small crowd, but, those people were there for us. It meant something to them, so it was never a question of not going on. I like touring very much, and giving everything you've got to the people. That's a great way to connect.

What should we expect out of your new album?

It's a bit more raw than the previous record. We tried not too use many effects. It was recorded live, with the whole band playing at once. I've done some experimenting in the past, but this time we went for the band sound with no special effects. I like experimenting, but this time we just wanted the natural sound and feel. I think we captured a very good vibe on this record. It reminds me of the live album we did a couple years ago.

The last album made you very visible again in the U.S. Was there still a fan base present?

The reaction we got when we toured was beyond our expectation. The excitement was definitely there. People would sing along with me, and it felt great. There were many old fans coming back, but there were many fans that were new to us. The DIO tour was such a highlight in my life. It was great. In America there are many new metal bands that are very popular, and the traditional bands are less popular, but it was still great.

There is a track on the album written by Gene Simmons, and performed by the late Wendy O. Williams.

I knew that song from the past. I'm a big KISS and Wendy fan. I always loved that song. I felt it would be a great way to tell about Wendy O. Williams to younger fans who had never seen, or heard of her. It would be a great way to keep Wendy's spirit alive. Wendy had the best attitude, and she was a great rocker. Also, Gene Simmons visited us when we play in Los Angeles. We were all very happy and excited to see Gene again. Gene always has something great to say.

Also, you have SAVATAGE's Chris Caffrey, and TYPE O NEGATIVE's Peter Steele guesting on the album, how did they get involved?

Chris was actually on tour with SAVATAGE in Europe. It was so nice of him to come from Spain for a day. He came in with no sleep at all. He had so much positive energy, and he played for a full day. He had so many great ideas, and it was great to have for his character. Chris brings a very good vibe. With Pete, it was a dream come true. I envisioned that Pete would sing on the song, and it would sound great. I ran into a lady from Germany who knew Pete, and she offered to get in touch with him. She did, and Pete got in touch with me. He listened to the song, liked it, and wanted to sing on it. It turned out great, and it's one of my favorite songs on the album. www.doropesch.com

TODAY I WAIT

BY RYAN BARTEK

BACK IN APRIL AT THE MICHIGAN METALFEST, I CAUGHT A LIVE PERFORMANCE FROM THE PROGRESSIVE HARDCORE ACT **TODAY I WAIT**. NOT ONLY WAS I IMPRESSED BY THEIR ENERGETIC LIVE SET (FIVE MEMBERS WRITHING AROUND LIKE SNAKES, VOCALIST THRASHING AROUND THE FLOOR IN FAUX SEIZURES), THEY'RE MUSIC WAS UNDENIABLY ORIGINAL, MIXING INFLUENCES AS DIVERSE AS **CONVERGE**, **YAKUZA**, **CANDIRIA**, **SLAYER** AND **IN FLAMES**, AMONG OTHERS. WITH THE RELEASE OF THEIR SELF TITLED DEBUT ON FRICTION RECORDS, **TODAY I WAIT** HAVE CEMENTED THEMSELVES AS ONE OF THE MOST NOTORIOUS HARDCORE ACTS IN MICHIGAN. WITH A STEADY FANBASE GROWING IN THE MIDWEST/EAST COAST, **TODAY I WAIT** IS POISED TO MAKE WAVES IN THE UNDERGROUND IN THE COMING YEARS. TO CELEBRATE THE RELEASE OF THEIR FIRST PROPER DEBUT, PIT RECENTLY SPOKE TO LEAD VOCALIST JASON SHRUM.

Pit: Since you're new to many of our readers, can you give us a little history on the band?

Jason Shrum: We are all originally from northern Michigan but moved to the "big city" (laughs) Detroit where there is more opportunity for bands like ours. That was in February of 2000 and the rest is history. We played our first show that summer and we've been playing consistently ever since. We've recorded 2 CDs so far, the first being a full length LP that was recently released this past April on Friction records and the second was a 3-way split CD also on Friction that featured TWO STARS BURNING SUN and THE NAIN ROUGE that was released this past August.

What's the metal scene like in Detroit right now?

There is so much talent right now in the Detroit hardcore/metal scene - THE NAIN ROUGE, TWO STARS BURNING SUN, HYDE, GANON, RETURN TO DUST, SUMMER DYING, FILTHPIMP, DOWNTOWN BROWN, FORDIRELIFESAKE, THE PLAGUE, THE BLACK DAHLIA MUDER ...shit, I'm going to leave someone out and they're going to get pissed! The scene definitely deserves some attention. I think that something Detroit needs is for someone to take notice and help get out the word. A lot of east and west coast bands have it pretty good in that respect. There are a lot of bands in that area but there are also an equal number of venues and labes to support them, unlike here. The bands here in the mid-west have a little different take on the whole thing. We have to work harder and tour more often and sweat and scream more than those bands to get noticed. With hard work and cooperation with each other, I think our scene will really start turning some heads.

How did your latest tour go?

We had an amazing time! We were lucky to get the shows we did and to meet so many cool people. We traveled to Indianapolis and played HARAKIRI's CD release party, then we went east and worked our way up the coast all the way to New York. We played with some really cool bands like TWO MAN ADVANTAGE, CURL UP AND DIE and TAKEN, among others. Wherever we played we were well received and had a shitload of fun.

TODAY I WAIT ***has a very progressive original sound, how would you best explain it to those who've never heard your band before?***

We never really had a plan to play any certain kind of music in the beginning, we just started jamming and a distinct sound grew from the musical chemistry we shared. There is definitely a lot of hardcore and metal in our sound, but it's more than just that. We just try our hardest to write emotional and intelligent music, yet maintain complicated yet interesting song structures.

Any future tour plans?

We plan to tour in February and much more after that. We are trying to get out of Michigan as much as possible these days. If anyone is interested in keeping up with our tour schedule, they can always visit our site.

Where is the future of **TODAY I WAIT** ***heading?***

We will continue to write progressive music that inspires us and tour heavily in the future. This is what we love to do and as long as we are all physically able to play music we will continue to challenge ourselves. The road is really beginning to open and the future is looking bright.

www.TODAYIWAIT.com

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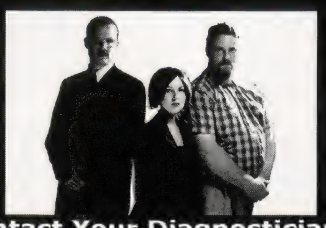

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Pit: OK, first of all, might it be possible I received the wrong CD? I smell a hint of…melody? What the fuck?!

Ross Sewage: Wait...did you say you smell a hint of Melanie? Oh, melody, never mind... yeah, that's the wrong album all right! Ours sounds more like a cheese grater being scraped over the testicles of actress Jamie Lee Curtis. She doesn't have testicles, you say? That's what you think...

Sean McGrath: You must have gotten the wrong CD. Coincidentally, that's the name of my custom fragrance coming out during the holidays. "A Hint of Melody". Un Perfeume de Sean McGrath.

Raul Varela: Dude, our new CD has more melody then Michael Bolton and Celine Dion's albums put together! So yes, I think you have the right CD. Sean, are you taking pre-orders on your new fragrance? If so, let me know. I'm down to get rid of the tour stink I still have.

Speaking of smell, you have a new member in the group. How has that changed things besides the obvious hint of… oh…melody?

Ross: We used to spend a fortune in vacuum cleaner bags trying to keep all the hair off the floor of our practice place...but no longer.

Sean: That's not melody you're smelling. This time, it's booze.

Raul: Don't forget that we look tough and crazy now. Have you seen Andrew with that green mohawk? He's a crazy mother fucker with a hint of melody, but still CRAAAAAZY!!!

Though still shocking in many aspects, this artwork is a few million steps down the ladder from your last disc. Has the smog in Oakland affected you in some way?

Ross: We were going to have a picture with Andrew pissing on a cross and Raul biting off the head of a puppy, with Sean in the background kicking in the face of the puppy's owner and a five-year old Catholic school girl. Regardless of how offensive it is, we still felt like killing our friend Matt Luque, the guy in the photo. That guy's a real dick.

Sean: A few million steps? The guy is having his tongue and eyeball cut out with a scalpel for Christ's sake!! What does it take to shock you people? Next time we want to raise some eyebrows we'll have to slap a picture of Adolf Hitler having sex with the Pope and a dead German Shepherd on the cover and call the album "Your Mother Is Next".

even get off the floor and puke on the toilet, here it is. Tell them Sean.

Sean: We just got off a tour with INCANTATION, DECAPITATED, VEHEMENCE, and DEAD TO FALL, on which we broke faces, broke strings and broke the hearts of DEAD TO FALL when we told them we just didn't like them "that way".

Ross: You bet. We'll be on tour with the Bay Area Gentlemen's Music League performing in the chorus of that Rogers and Hammerstein Broadway classic, *Oklahoma!*

IMPALED

BY WES JAQUES

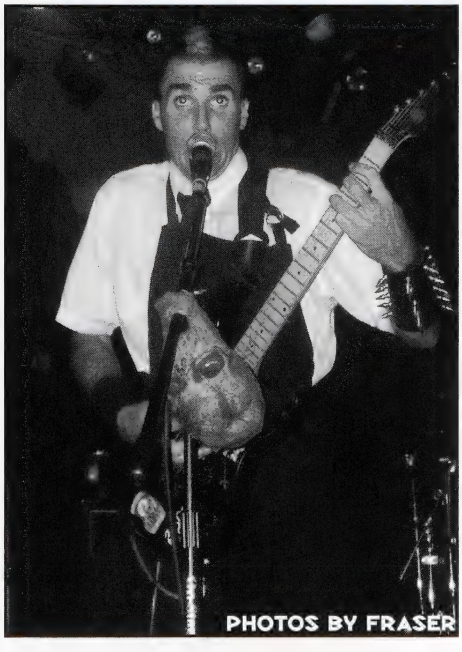
LISTENING TO OAKLAND, CALIFORNIA'S IMPALED NEW SLAUGHTER-PLATTER MONDO MEDICALE I WAS BEYOND FRIGHTENED! AS YOU'LL SEE, THE RESULTS OF THIS INTERVIEW MAKE THESE GUYS THE TRUE KINGS OF HORROR... OR IS IT BROADWAY CLASSICS??

Raul: Have you seen the cover on 12" LP size? It's scary!! It's like fucking life-size man! The eyeball and the tongue and the blood and stuff... fuck! Now I'm hungry! I'll go get me some tongue and brain tacos. Mmmmm…Brain Tacos!!!

Once again speaking of Oakland, this is not a well-known breeding ground for metal. Or is it?

Ross: Not a lot of people know this, but METALLICA lived just north of here in Richmond way back. Ozzy Osbourne was born in the Oakland Children's Hospital. King Fowley is an Oakland University alum. Sherwood Webber used to work in the East Bay office of the Harvey Milk Anti-Defamation League. Dave Mustaine actually ran against Jerry Brown for Oakland mayor, and on the MANOWAR demo there is a song called "Hail to Oakland."

Sean: No, but it is known as a breeding ground for lice and some particularly vicious bacterial strains.



PHOTOS BY FRASER

Raul: Don't forget all the after-parties under the 880 Freeway by the McArthur exit. I can hook you up with whatever you want under that bridge, man.

So can we expect some touring and all-around craziness from you guys anytime soon? When and where and with whom?

Raul: You see, if only we had done this interview three months ago when you sent it to us, you would have gotten the news about the Summer Blasphemy Tour all fresh and shit, but since we were too drunk to

Last time I saw you it was apparent that you were heavily influenced by Hustler Magazine and CARCASS. What else would surprise us in your influence category?

Raul: Still just Hustler and CARCASS. What else do we need? Oh yes, beer!

Ross: Wasn't Rogers and Hammerstein's *Oklahoma!* surprising enough?

Sean: Well, considering the source Ross, it's not that surprising at all.

List your non-musical pastimes. Do you attend church a lot?

Ross: I like to collect fingernails and toenails in a jar. Nobody else's though, just mine. It's a hobby that requires a great deal of patience. When I have enough, I am going to build a boat out of fingernails, just like Hela during Ragnarok, and I am going to sail it to the house of Billy Nocera of Razorback Records and give him a great big wedgie.

Sean: Jogging, step class, gyrotronics, yoga, jazzercise, modern dance, tumbling, and figuring out yummy new ways to mix brewers yeast and wheat germ.

Raul: Drinking Negra Modelo beer and playing hide-and-seek with my girl. It's a bitch to find her sometimes. Sometimes she calls me days later and tells me where she is. I suck at this game.

In all seriousness, this is the best* IMPALED *record to date, hands down. I'm betting in my top ten of the year. How do you guys feel about it?

Ross: I'm definitely ranking it in your top ten this year, as well. I mean, if Bernadette Peters's new CD, "Bernadette Peters Loves Rogers & Hammerstein," can make it up there, I'd say it was only fair.

Sean: We impress ourselves. Why stop at top ten of the year? It's obviously in the top ten of this decade. In fact, other bands should just stop making CD's right now and spare themselves the abject humiliation that's going to be piled on their heads like so many stones when their CD's come out, and everyone holds them to the standard of excellence that we've set.

Raul: Yes, I agree with Sean on whatever it is that he just said. We worked hard with our Sensei Jared Deaver to make the best Karate Kid movie ever made. I believe this is # 5. I'm glad you like our movie, thank you!

The change in sound is severely obvious. Is this all due to a member change or was this the plan anyhow?

Ross: I think, at least in MY music writing, I was very influenced by the soundtrack to *The King and I* by Rogers and Hammerstein, which has been in heavy rotation on my CD player since I got it. Yule Brenner is at his most amazing here... well, "Westworld" aside.

Sean: Most of the songs were written before the member change, but Andrew actually agreed to play the songs, so that was a bonus. Plus he brought his guitar wizardry and recording genius, so that affected the sound in positive ways.

Raul: I had written 20 songs for the new album a long time ago. Keep in mind that I don't play guitar, bass or sing, but hey! I can barely hold my drumsticks, so that's good right? Any way, when I played the songs for the band they beat me up so badly I couldn't walk, play drums or drink any kind of beer for months! At first I thought it was some kind of initiation ritual that I had to undergo before joining the band. That's when I remembered that I'd been in the band for five years, so that was strange. Was this the plan they had in mind?

This material is, as always, gore oriented. Where do you guys dig up these ideas? (like my phrasing there?)

Ross: Not particularly... If this were my question to ask, it would have read more like, "Your material is as gory as Bloody Mary and as medical as Nurse Nellie Forbush, two characters from that Rogers and Hammerstein classic *South Pacific*. Where do you dig up these sick ideas that rival the original horror-music masters?"

Sean: Yeah, I wasn't too impressed either. Nor am I so much impressed with Ross's knowledge of musicals as I am nauseous.

Raul: Who the fuck are Rogers and Hammerstein? Can someone please tell me or just shoot me in the head?

Do you guys follow the death metal trend of hating black metal or do you like black metal?

Ross: Shameless plugging time... I play in a black metal band called LUDICRA, whose debut CD, *Hollow Psalms*, came out this year on Life Is Abuse Records. Hey, if you liked the Rogers and Hammerstein classic *The Sound of Music*, then that will have no bearing on this whatsoever. Just buy the record.

Sean: We follow every trend we can. The next album will be straight blast beats for 40 minutes and the song titles will be; "Murder"; "Incorporated"; "Disease"; "Chaos"; "Society"; "Disassociate"; and "Brutality". We're hoping to come up with some socially responsible lyrics that really make people want to get out there and vote their heads off! "Alright Milwaukee!! Are you ready to be lectured?? !!"

Raul: Yes, 40 minutes of blast beats. I've been practicing on my drum machine 24 hours a day, seven days a week, and I'm becoming a master at programming that little bitch. I'm up to 26 minutes of blast beats.

Do you guys read web 'zines and magazines? Do you pay any attention to the critics?

Ross: The ONLY magazine I ever pay attention to is Pit Magazine, "The Extreme Music Magazine," and by far the most splenderostess, fandutable, indefatiginable, awesomerfotest magazine since The Monthly Rogers and Hammerstein Review!

Sean: Sorry, what? I wasn't paying attention.

Raul: Just Hustler and OUI magazine. They have amazing articles. Thanks Jen for all the free OUI copies you send me.

Last question; if we put* IMPALED *in a hotel room with a keg, four watermelons and a video camera, what law would be broken first?

Ross: If it were a hotel in Maine, then definitely broken would be the Pine Tree State's law of performing the Rogers and Hammerstein classic *Carousel* with nude lobsters while masturbating. I thought that would be obvious.

Sean: The law of averages.

Raul: First will be theft, because I'll take that keg and run. Then will probably be murder, because I'm sure Sean, Ross and Andrew will come after me until they find me, kill me and get the keg back. Then I don't know, because I'll be one really dead and drunk fucker. Enjoy your empty keg guys! Haha!! Suckers!!!!!

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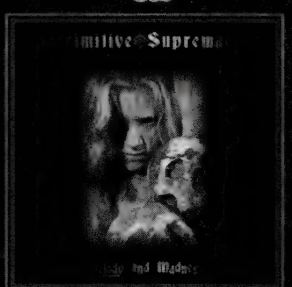

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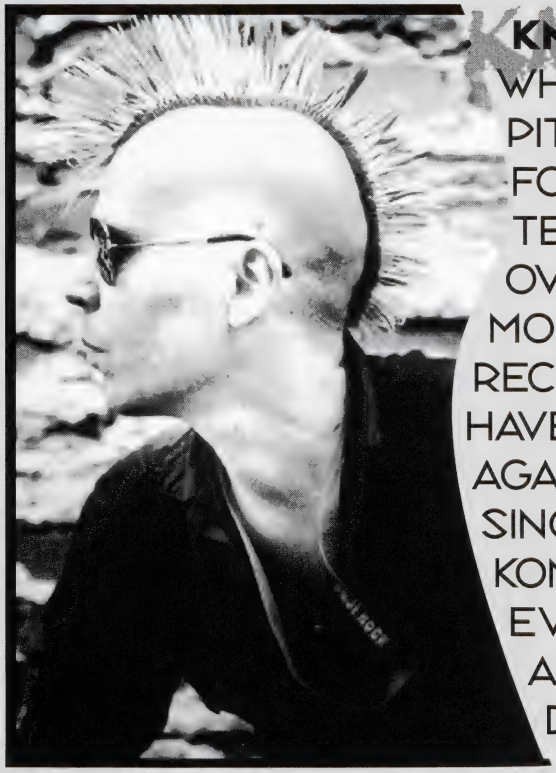

KMFDM (KEIN MEHRHEIT FÜR DIE MITLEID, WHEN TRANSLATED IN ENGLISH MEANS NO PITY FOR THE MAJORITY) HAS BEEN AT IT FOR QUITE SOME TIME, NOW, HAVING GOTTEN THEIR START IN 1984, IN FRANCE. OVER THE YEARS, **KMFDM** HAVE SPLIT, MORPHED INTO OTHER BANDS (MOST RECENTLY AND NOTABLY, **MDFMK**), AND HAVE COME AROUND FULL CIRCLE TO ONCE AGAIN TOUR AND RECORD AS **KMFDM**. SINGER AND CO-FOUNDER, SASCHA KONIETZKO, STILL ENJOYS MEETING HIS EVER-GROWING FAN-BASE, EVEN AFTER ALL THIS TIME. PIT SPOKE WITH SASCHA DURING THE **KMFDM/PIG** TOUR...

KMFDM

BY ERRIN KLEIN
PHOTO BY KAREN MOSKOWITZ

Pit: What made you decide to get the band back together?

Sascha Konietzko: Public demand, really. I had realized that a couple of years had gone by, and I thought, Why not?

You still have a lot of popularity, and not much can be attributed to radio-play or anything like that...

We've never played into the politics of the charts. [Popularity] has to do with attendance and enthusiasm; the literally hundreds of kids standing outside the venue, waiting for a picture or an autograph. And there are a lot of very young kids there, and those new fans are not being recruited by anything. They're not convinced to listen to **KMFDM** by radio or by MTV. It's word of mouth; it's their brothers and sisters. and that, really, is politics at work.

How's the touring going so far?

Really well, really well. We've gone so far, four and a half weeks, this is our 30th show in 31 days. We've gone once around the country; starting in Seattle and going down the west coast, through the South, up the East coast, then the Midwest. We're on 17 gigs in a row right now...

How would you describe* KMFDM*'s sound now, in contrast to old material?

That's more up to you how to describe it. I can tell you how it feels to be doing what we're doing now, compared to a couple of years ago... it feels more intense. I think this band is the best band we've ever had up on stage, as **KMFDM**. It's really good.

How is the* KMFDM*/ PIG [co-headlining] going to work?

We'll be playing a couple of PIG songs; some new material, bunch of old stuff... a couple of classics, and a couple of things we've never played on tour before, some tracks from XTORT...

I noticed you out front, signing autographs. You've been at it a long time, I think it's cool that you are still wanting to do that...Is it still new, at all, to you?

Yeah, it's new every day. I like talking to people. I like to meet people—even though you can't really call it meeting people—shake their hands, sign some stuff, take a picture—but you know, it's cool. It keeps it alive and it ensures that in the future, we can do this again. It's good. That's good politics.

Will there be more new material after this?

Yes, of course. I mean, you know, this is a whole new phase; an initial spark to record as **KMFDM** again. That process entailed some new players, as some of the old ones didn't want to play along anymore. Now that we have a really functional, touring band—that throws a whole new light on how we can record.

Do you see more industrial music making a sort of resurgence?

Well, things always come in waves. Things always come back, in one way or another. It's really not all that important to us, though. We've never done anything because of trends.

How do your surroundings affect what you write?

I write a lot on the bus. It's a lot of preparing... it's kind of like a squirrel preparing for hibernation—you go get your nuts, stash them all in a safe place, get them out later. That's sort of how recording was, for me anyway. There are a couple of months that I spend usually just assembling thoughts and sounds. Once you have bits to play with, then you can write some songs. It's kind of like a sonic frame that is created, and inside that frame, the songs can happen.

What sorts of things inspire you?

Bad music and bad people. [laughs] There's really nothing new that I can say is really great. Nothing that I've picked up in the music store and say, "Man, this really rocks!" [laughs] I'm actually thinking that the most exciting record—except for the **KMFDM** Live record—is going to be MARILYN MANSON's record. From what I've heard of it, it's going to be really fucking exciting.

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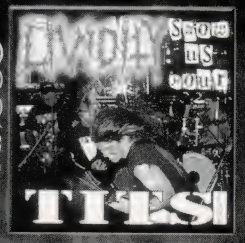

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HATE

BY RYAN BARTEK

AMONG OTHER MUSICAL STYLES DEATH METAL IS A PHENOMENON. ITS BASIS IS EXTREMITY AND THAT DREW MY ATTENTION WHEN I WAS A TEENAGER. IT SOMEHOW FITS MY PERSONALITY; I HAVE A LOT OF HATRED AND AGGRESSION INSIDE AND THE MUSIC ALWAYS LETS ME SPEW IT ALL OUT. METAL BECAME THE ESSENCE OF MY LIFE, MY RELIGION IN THE MOST POSITIVE SENSE OF THE WORD. THE MOMENT I HEARD AC/DC AND WASP (IN THE MID-EIGHTIES) WAS LIKE AN AWAKENING. I KNEW I HAD FOUND MY WAY.

***Pit: What was the greatest influence in making* Cain's Way?**

Adam Sinner: It's hard to say. This album sums up over ten years' period of our existence. In the band I'm responsible for writing music and everything I listen to - from SQUASH BOWELS to DEAD CAN DANCE - influence me in a way. On *Cain's Way* you can hear European thrash of the eighties as well as American death metal. You can also notice the ferocity and speed of Brazilian bands like KRISIUN. Some say we have a lot in common with DEICIDE and IMMOLATION. I think, in spite of influences, there are still elements in our music that can't be heard in any other band. We have our own style that we develop with every album and I'm sure the next will be different, maybe more innovative but still fucking unholy.

***What is* Cain's Way?**

It's a philosophy including views on religion, God, Satan, salvation, afterlife etc. Also *Cain's Way* is a concept album that deals with Christian dogmas, the illogical, and the inhuman ideas that lurk behind them. The title means revolt against God – no matter if it's good or evil – the idea of paying tribute to any god is sick. We call ourselves Satanists, but our idea of Satanism has nothing to do with popular beliefs about it. To us Satan is not another god – he's anti-god, anti-religion, anti-thesis. Paying him tribute or doing some sick rituals (usually a parody of Christian ones) is a misunderstanding. More about our vision of Satanism you can find on our official web-site: www.hatesatanic.org

Are there any songs especially personal to you on the album?

Every song on the album is personal to me in a way because each reflects my own feelings and views. Among the lyrics the most important is the story of Cain which appears in some places on the album. According to the myth, Cain was the first murderer and second human who opposed God. He made his choice rejecting God's rules and following the voice of the Serpent. I like this story because to me it shows real human nature.

Obviously there is a strong anti-Christian current in your music, what is the basis for your hatred against organized religion? If any, what are your beliefs?

If you study history of Christianity, you draw one conclusion: it has been the most criminal and lethal religion on earth. Throughout the centuries, Christianity meant superstition and ignorance gathering the worst element in the society, holding back civ-

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"TO US SATAN IS NOT ANOTHER GOD – HE'S ANTI-GOD, ANTI-RELIGION, ANTI-THESIS."

ilization and new ideas. It caused hundreds of thousands of deaths eliminating the most progressive minds of the past epochs. With such heredity the religion is, in longer prospect, doomed to oblivion. However, it still has (like other religions) ready answers to basic existential questions and some tempting promises that people want to be true – the promise of eternal life for example. People still believe in myths and that's what Christianity feeds on. I think any religion that makes even the smartest blind to the truth is a poison.

How do you feel the new album compares to "Holy Dead Trinity"?

Cain's Way is a continuation of the previous material but is more intense and better produced than *Holy Dead Trinity*. I think we sort of grew up musically working on the material, found some other perspectives and characters in the music. On the other hand, we didn't want to record any innovative stuff. *Cain's Way* is classical in a way and that is exactly what we were aiming for. The material is a point from which we're progressing to find a more individual style. It doesn't mean we have changed our music – quite the contrary – the next material will have the same vicious, uncompromising character plus some new

features that weren'tusual on the previous ones.

What are your upcoming tour plans?

We'll be touring Europe with VADER in March 2003. We also have an invitation to Russia for several gigs in the biggest cities there. It's possible we'll visit USA, but it all depends on our label in America. So far all I hear is promises.

What is the Polish scene like? Is it mostly black/death metal?

Yes, definitely. These two kinds of metal dominate our scene. There are many newborn bands that get contracts with western labels. The scene seems to be getting stronger and its meaning outside Poland is growing.

Any plans for a DVD/Home video?

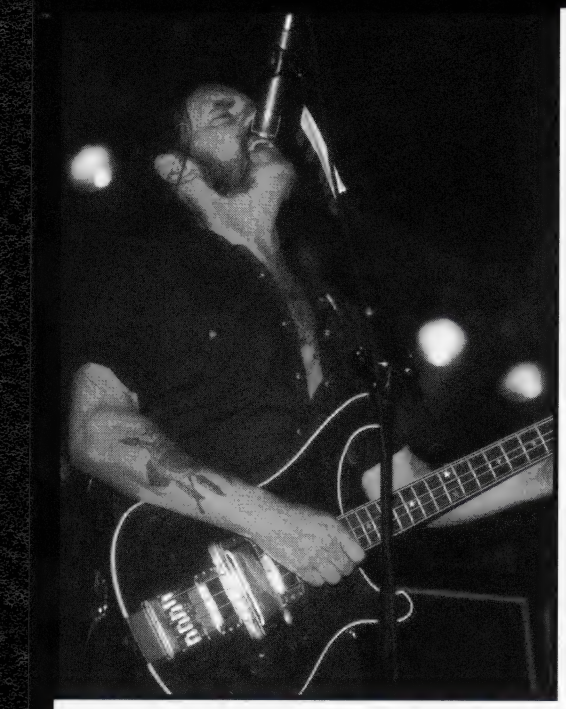
Recently we got an offer from Metal Mind Prods to record a DVD in a professional TV studio with a full audience. Everything depends on talks between them and WW3. If everything goes well, we'll be shooting the concert in two months and it will be put out in US next year.

Where is the future of* HATE *leading?

(Laughs) We want the throne no matter how much effort and blood it will cost! At the moment we are working on the new album which is tentatively called *Awakening of the Liar*. The recording session will take place in two major Polish studios Hard and Hertz. Next year we will appear on most European metal festivals promoting this material. All we need at the moment is gigs to show the power of our music live. Next year we will take every opportunity to meet our fans outside Poland.

Message to your fans?

Thanks for your support. Deny the fucking cross and rest in **HATE** to the end of your days!



MOTORHEAD

BY MARK KADZIELAWA **PHOTO BY FRANK WHITE**

THEY ARE A ROCK'N'ROLL INSTITUTION, AND HAD BEEN FOR THE LAST 25 YEARS. IF THERE'S ONE BAND THAT DEFINES ROCK EXISTENCE, AND ATTITUDE, IT'S **MOTORHEAD**. MUSICALLY, THE BAND KNOWS WHAT THE FANS EXPECT, AND NEVER FAILS TO DELIVER THE GOODS. SOME SAY THAT THE OLD **MOTORHEAD** MATERIAL IS BETTER, OTHERS CLAIM THE NEWER TRACKS HAVE MORE POWER. **MOTORHEAD** AS A BAND WAS PIONEERING NEW SOUND AND A NEW WAY OF INTERPRETATION AT ONE POINT IN THEIR CAREER, AND IN MANY WAYS THEY STILL ARE, ONLY DIFFERENCE IS THAT IT'S HARD TO BE INVENTIVE 25 YEARS DOWN THE ROAD. YOU PICK WHAT YOU LIKE ABOUT THIS BAND, BUT THE BOTTOM LINE IS THAT **MOTORHEAD** HAS A ROCK SOLID PLACE IN MUSICAL HISTORY, AND ARE HERE TO STAY. THE WAY IT LOOKS THESE GUYS ARE NOWHERE CLOSE TO BEING DONE.

Pit: I can't believe I have the whole band in front of me.

Mickey Dee: It's hard to get us together. It's an achievement. You got us on a good day.

***Is there anything hidden behind the title* Hammered?**

Lemmy: It should be self-explanatory, really.

Dee: You can go out to the bar and get hammered, or you listen to the record and get hammered, or when you build a house, you use a hammer too.

In the song "Walk A Crooked Mile" you question your role in life. So, If you had to choose who would you be?

Lemmy: I would like to be a pirate, or some sort of cowboy.

Dee: I would like to be in that movie 'Snapshot" playing hockey.

Phil Campbell: I wouldn't mind being in a "Scarface" movie.

Speaking of movies, there's a lot less Lemmy appearances on the big screen these days, any Hollywood plans?

Lemmy: Well, I have five minutes in one movie, and ten seconds in another. You see, it's tough to have two careers at the same time. I was just in this movie called "Dawn Of the Dolls" where I play a lunatic in the closet, in the girl's bedroom. That's an independent movie.

Judging from the amount of people I saw waiting outside, you are getting a great response on this album, and tour.

Dee: Very, very good.

Lemmy: Better than the last two put together.

Dee: I have never seen so many young kids as I see on this tour.

With all three of you spread between Los Angeles, Sweden, and Wales, how do you make it happen?

Lemmy: We got airplanes.

Dee: It's just a matter of a plane tickets. Most of the time we're on tour. We have a very short brake that we take, and go home. We rehearse in Los Angeles, or in London. Either Lemmy comes to Europe, or we go to States. We're pretty much based in Los Angeles, so we're there all the time.

Lemmy you've been based in Los Angeles for 11 years, can you compare it to any other place you've lived in?

Lemmy: You can't compare it. It's just another place with different things to do. If you start comparing you get to the point where one place is worse than the other. So, you don't compare it, you appreciate the place for what it is.

You mentioned that you travel a lot, and probably see a lot too. Do we find these observations on the albums you make?

Lemmy: Absolutely.

Dee: It's all one impression that you get. In the end when you do a record or so, whatever it in your memory will reflect in what Lemmy writes.

There are many war themes you've covered over the years, what do you see as the common denominator when you write about conflicts?

Lemmy: The flower of the young generation goes out, and gets slaughtered for some stupid politicians. The politicians always get into conflicts through their politics, and then the young kids get send off, and get butchered. That's what the commonality of it is, no matter what age you're in.

You've been very consistent with album and tour releases, where do you get that type of drive?

Lemmy: We love what we do, and we're very good at it.

Campbell: We're proud of the music we play. We enjoy playing it.

Lemmy: We're the only ones doing it.

Dee: There are no compromises here. We're good team. We tour every year,and we do better and better, and we enjoy each other's company.

Lemmy: We do and write what we want. Nobody tells us what to do. We're in control. Yes, we do get into arguments especially during the final mix of each record. But, it's a healthy war. It's a friendly domestic dispute.

You got a DVD coming out, care to give some details?

Lemmy: It's 25th anniversary show from London. You get some clips, and all other good stuff.

Campbell: It's a show from Brixton, with some special guests, and there are six songs from Wacken Festival in Germany.

Dee: There's actually four songs from Wacken, it says six on the box, but it's four.

What's you take on the Internet, and I mean downloading the music and all that goes with it?

Dee: What we do I think is good. We let you download pieces of our songs, but to get the whole thing for free is a joke to me.

Lemmy: Those people don't deserve to get my stuff for free 'cause I wrote it, and I deserve to get paid for it. It's like you have to pay a plumber, you don't tell him to fix something, and then say thank you-goodbye.

Campbell: If you let everyone download the music for free, the album sales would completely disappear, and there would be no bands touring.

Lemmy: Every time you download a CD of mine you cut my throat. It means that we can't do it no more. That's the only income we've got. We don't make much money on touring. We break even if we are lucky. So, if you download all my stuff, you take all my money away from me.

Dee: In defense of **MOTORHEAD** fans, those guys go out and buy our albums. They want to have the whole thing. When I like a band I want to have the whole record. I don't want a disc with nothing on it. I always buy records from the bands I like, that's how I support them.

Campbell: We're given a lot of stuff for free. But, if there is a band we like we go out and buy their album.

Lemmy: I don't get how anyone can be so stupid and think that any band would be willing to give away their records away for free. I mean, I have a lot of beef with many of the record companies we were on. I don't like their corporate side more than anybody else, and we fight that as much as we can. But, we got to sell the records through some sort of organization. That's not available yet. They came up with a way to steal my money instead of way getting my music to the people.

What about the internet as a mean of spreading information?

Lemmy: Problem is that many people don't deserve that much information (laughter).

Dee: We meet people on the road that know everything about us through the web page. They know what we do, where we are going to be.

Lemmy: On the other hand, the kid who just got arrested for making a pipe bomb. He learned how to make it from the Internet. How much you want to bet?

PRIMITIVE SUPREMACY

BY MARK MCCAULEY

PRIMITIVE SUPREMACY IS ONE OF THOSE UNIQUE MUSICAL ENTITIES. RELEASING AN AMBIENT YET ALMOST RITUALISTIC CD ENTITLED MELODY AND MADNESS, **PRIMITIVE SUPREMACY** HAVE CREATED SOMETHING QUITE DIFFERENT SOUNDING THAN MOST BANDS WHO APPEAR IN THIS 'ZINE. ALSO, THE DARK MINDS BEHIND THIS ALSO RUN A WEBZINE AND A PHOTOGRAPHY PAGE. RECENTLY THESE SOULS GRACED ME WITH THE INSIGHTS ON MELODY AND MADNESS.

Pit: First up could you give a little background into* PRIMITIVE SUPREMACY *and how it was formed? I know you also run the Mourning the Ancient web zine. How do these two entities tie into each other?

(First and Last Name of person answering the interview:) **PRIMITIVE SUPREMACY** basically began when we recorded tracks for our second Mourning the Ancient photo CD. So really it was born out of necessity. This was our first attempt to create music of any kind, and we needed a dark, provoking atmosphere. Elegy Records was, and is, the only distro to carry this photo CD, so when he heard the tracks that we had done he suggested we do a music CD under his label. I guess they tie into one another the same way our photography ties into our webzine, in that we present all of our work side by side and intermingle them.

The newer material on the disc has a very ritualistic feel to it and at times reminded me of Aghast (RIP). Who did you draw your musical influences from?

Our main goal in our work is not the technical aspect of music, but rather creating atmospheres imbued with feeling. Bands who might have influenced our work have not done so by their technicality or sound, per se, but rather from the feelings and moods they've created. For example, bands like old BEHERIT and BURZUM have similarly portrayed feelings that we strive for, although their music and ours are at different ends of the spectrum. Primarily we draw inspiration from the negative aspects of the world and in our personal lives.

I see from the thanks list a very eclectic group of individuals who you drew inspiration from. Could you explain the philosophy behind not only* PRIMITIVE SUPREMACY *but behind Mourning the Ancient as well?

The philosophy behind **PRIMTIVE SUPREMACY** is identical to that of Mourning the Ancient. It is a collage of many thoughts and feelings. If you look at the names of both of our works you see a common bond, both of them looking back to a more pure age, while trapped in the lunacy and darkness of the present. We mourn the ancient and abhor the present.

***Is Melody and Madness just a one-off disc or do you plan on continuing with* PRIMITIVE SUPREMACY?**

We definitely plan to continue our work with **PRIMITIVE SUPREMACY**. Having recently completed and released a film for Mourning the Ancient, we think it might be interesting to release our next CD with a video or two for our new tracks. Which of course, will be able to be viewed by computer CD-ROM.

Thank you for your time. Anything else you wish to add?

Thanks, we appreciate your interest.

Truth lay unconquered, the Spirit breathes, the Dream lives on! Glory Eternal

CREMATORIUM

BY JON "K" KONJOYAN

ORIGINALLY KNOWN AS **PURGATORIA**, LOS ANGELES' **CREMATORIUM** FORMED IN 1991. BACK THEN, THE BAND PLAYED DEATH METAL, PUT ON SMALL SHOWS WHEN THEY COULD GET THEM, AND ENDURED LINEUP CHANGES. ALONG THE WAY, **CREMATORIUM** EXPERIMENTED WITH DIFFERENT APPROACHES TO THE STANDARD DEATH FORMULA, FUSING DISTORTED GUITARS WITH ACOUSTIC GUITARS, AND MIXING SUPER FAST RHYTHMS WITH GROOVY ONES. TODAY, MANY METAL BANDS DISPLAY GRINDCORE AND HARDCORE INFLUENCES (THINK **LAMB OF GOD**), BUT **CREMATORIUM** WAS ONE OF THE FIRST TO DO SO.

Pit: A little history, please. What was the original idea behind* CREMATORIUM *when the band started up?

Alex: The idea was to create something different in the Los Angeles underground scene at the time, something that wasn't so typical. We wanted to play what we wanted to play and not what was expected of bands in the underground.

Briefly describe your sound then and now.

Before we were influenced by a lot of different bands like NAPALM DEATH, CARCASS, and OBITUARY. We incorporated a lot of their sounds into ours. Now we are experimenting with our own sound, leaning more towards the 'B' tuning. It has more of that kick you in the balls sound that we are looking for.

What's your current lineup?

Dan on vocals, Mark and Moshe on guitars, Frank on drums, and I play bass.

You guys have been on the local scene a long time and are now seeing the fruits of that labor. What's more important, talent or persistence?

They're both very important. I don't think you can make it in the music business without either one of them. I think we all just love to play music and that's what keeps us going.

Your new CD is amazing. How difficult was it to get all the "pieces to fit" and, in particular, to get the sound that you wanted?

We all had input on the songs, so that was a big part of it. Before, someone would just bring in a song and that was it, finished. Now, we all work together to bring it up to speed. As for sound, that was all (producer) Mike Rozon's doing. Mike did an amazing job. We wanted the CD heavy, and that's what we got. It's almost like a live performance.

What are the themes in your lyrics?

Most of the songs deal with everyday life in general. There's no point in making up shit when all you have to do is look outside. We just feed off society.

Who are some of Dan's vocal influences?

Frank Mullen of SUFFOCATION, Roger Miret of AGNOSTIC FRONT, Lou Koller of SICK OF IT ALL and John Tardy of OBITUARY. *(Speaking to Dan separately, he notes: 'I would have to say I learned a lot from a whole slew of singers, but I draw most of my patterning from hip hop artists. I always get shit for this, but I liked the way they made their voices into a tool that fluctuated the rhythms and made a repeating beat different by changing up the tempos and patterns of their wording.')*

A lot of fans liked your cover of METALLICA's "Whiplash." Any plans to do more covers?

Actually, we were going to do one on the CD, but we ran out of time. The next CD will probably have one for sure. We 'll just have to think it out and see what we can come up with.

What are you guys listening to?

We listen to wide range of bands like KILLSWITCH, CARCASS, HATEBREED, IN FLAMES, MDC, CROWBAR, HANK WILLIAMS III, OBITUARY, DARKEST HOUR, CELTIC FROST to name a few.

You're about to tour like never before. Are you up for the challenge of being on the road for a significant amount of time?

Yeah, we're ready. I think this will be the final test for the band, one we're all looking forward to.

***What's next for* CREMATORIUM?**

That's hard to say. All I know is that we'll just keep doing what we've been doing, playing shows and making music that hopefully people enjoy.

SEATTLE-BASED YOUNGSTERS, **DAMNAGED**, ARE LUCKY BOYS! FOR THEIR FIRST TOUR EVER, THEY LANDED A GIG WITH GLENN **DANZIG** (THOUGH, RUMORS SURROUND THEIR ABRUPT DEPARTURE FROM THE TOUR, CITING 'ALTERCATIONS' WITH THE TOUR SUPPORT). TOURING WITH THE LEGEND HAS GIVEN THEM A FIRST-HAND TASTE OF SUCCESS—ONE THAT THEY WANT TO KEEP A STRONG HOLD OF, AND BASED ON THEIR MELODIC, OLD-SCHOOL METAL SOUND, THEY HAVE A REALLY GOOD CHANCE! NICK WOODWARD (VOCALS, GUITAR), JEFF RODERICK (GUITARS), TREVOR FOX (BASS), AND CHRIS JOHNSON (DRUMS) MAKE UP **DAMNAGED**. NICK SPOKE WITH PIT, JUST AFTER RETURNING TO SEATTLE FROM THE **DANZIG** TOUR...

DAMNAGED

BY ERRIN KLEIN

PHOTO BY LARRY MARANO

Pit: You all are pretty young... how did it come about that you ended up on the DANZIG tour?

Nick Woodward: Well, we had played with this band from Vancouver, called GLADYS HATCHET [??] and they were in contention for the slot that we were going for, too. Their management decided to put them back in the studio, instead of going on tour. But they put in a good word for us with the DANZIG people. So the DANZIG people said, "Hey, send us some stuff," and we did; Glenn [Danzig] heard it; he liked it, and he said, "Come on out..."

How did you get to this point then?

We started playing in junior high. Originally, it was just something to do, but progressively, it became something we wanted to do as a career. We hooked up with Very Juicy Records, and we worked with them for about a year.... Later, we changed our guitar player. We continued to develop our style, working on new material for a new record, and we were just finishing up a record when we went out on the road with DANZIG.

You're living in Seattle?

Yeah, living in Seattle.

What else do you do?

Just hang out with friends, watch movies. I'm beginning to start a comic book collection... that's about it. We're pretty much normal kids.

How do you describe your music?

There's definitely [a portion that's] old-school metal, but there's also a newer part to it; it's very heavy, but it's also very, very, very melodic. We're into making things melodic. We want it to be accessible to a wide audience—not just so we can sell a lot of records, but because that's what we like—we like having catchy songs.

How were you received by DANZIG's fans?

With the exception of Philadelphia, we were received great—one of the best opening band receptions for DANZIG. It was really good.

How did your parents react to all this?

They thought it was awesome. They're really happy for us.

If this wasn't happening in your life, what do you think you'd be doing?

Um, probably finishing school, going to college, and leading a boring day job, doing nothing. [laughs]

Have you toured Europe?

No, this tour is the first we've ever been on. We understand how well hard rock and metal are received in Europe, so we're very interested in going there. It'll probably be awhile, though—we need more tour support [for something like that.]

Any bands, there, that you recommend?

A couple, yeah. There's BOTCH and, naturally, of course, NEVERMORE, who are Seattle locals—those guys are awesome. Very into NEVERMORE—they're a great band.

Any tales to share about the DANZING tour?

Oh, you know, the usual. There was the sex, the drugs, and the rock and roll. That was all around. Most of us didn't really partake in much of that; we're pretty much a clean and sober band—don't really do drugs, and we really don't see much purpose in drinking alcohol for the sake of getting drunk, so we're pretty light drinkers. We're good kids. We basically observed everyone else getting wasted, and then we'd just make fun of them... There was definitely some crazy shit going on. Though, we were told it was one of the more mellow DANZIG tours.

What music do you listen to?

Oh... NEVERMORE, again, SLAYER, MEGADETH, PANTERA... I like the DOWN record a lot. I listen to quite a wide selection. I like anywhere from the GOO GOO DOLLS to MORBID ANGEL.

Are those bands what you would consider your influences, then?

Anything I listen to is an influence.

END

CANONIZED IN SEASONAL RAPTURE AND DIVERSIONARY DREAMS IS PORTLAND, OREGON'S **AGALLOCH**. SELDOM DO BANDS CAPTURE THE VARIANCE OF EMOTIONS AND RECONSTITUTE THEM IN THEIR RECORDINGS. YOU HAVE **PINK FLOYD**, **FIELDS OF THE NEPHILIM** AND A BAND SUCH AS **AGALLOCH**. SOUNDSCAPES ARE LAYERED IN FASHIONS SO THAT EVEN THE MOST DIMINUTIVE OF REVERBERATIONS HAVE THEIR OWN LITTLE CHASM IN THE MACROCOSM OF WHAT IS THE MANTLE. WITHIN **AGALLOCH**'S MUSIC YOU'LL FIND YOURSELF TRANSPORTED INTO THE AMBIENT FACTORS THAT ENVELOP THEIR WRITING AND THIS TIME IT SEEMS TO BE AUTUMN.

BY Micha Kite

AGALLOCH

The Mantle ***flows like notes through a stream of consciousness, with each passage having a deliberate message to the listener.*** "I think the main thing is that we don't make two albums that are exactly the same. There's a nice progression between *The Pale Folklore* and *The Mantle*; A natural progression because of what we listen to and how we grow musically. It's hard to say exactly what direction we're trying to go, but we're utilizing a lot more influences on this record. I think if you listen to the mini CD (*Of Stone, Wind And Pillor*) it's a nice, slow progression.

Detailing art is a labored process and the true essence of creation comes from within the mind, body, and spirit. "We were in the studio for about seven months and the writing process was quite long, as well. We were actually writing parts of it before we recorded *The Pale Folklore*. **AGALLOCH**'s material takes a long time to develop and certain parts are new and some are things we've been toying with for years. It's really hard to say how long it took but it's a very involved process. We go over the material quite a few times as we analyze every detail and it's completely mapped out, down to where we have notebooks with what the album is going to be about before we sit down and record any of it. In the studio sometimes things will come up to where we're actually recording it and feel this part should sound a little different than the way we had it. But for the most part it's all been written out on paper for months. John has a notebook and he maps out everything from the layout and font, to the pictures and the music. Sometimes the music gets so layered and involved that it's easy to forget parts that we were going to put in, so we kind of use that as our guide."

Keeping oneself open to all suggestions as far as ideas, instrumentation and occasionally utilizing the help of others, is something that a great band makes. **AGALLOCH** ***employs these surroundings with the utmost capacity, especially on "A Desolation Song."*** "We were planning on using an accordion on that track and then I think it was Don who suggested that we try a mandolin. Don's an amazing guitarist who picked up the mandolin and played a few things on it. Our engineer is one of those guys who can play everything and he picked it up and started playing with it and what came of it turned out all right. It may even be my favorite track on the album and I think it's a terrific closing for the album."

A lot of today's music gives off the vibe of being Satanic, Norse, Gothic, or whatever is the current flavor. As stated before, the music of **AGALLOCH** ***is direly seasonal with its intent calculated towards the extinguished parts of the year.*** *The Pale Folklore* is a very winter album, from the layout to the themes. *The Mantle,* in my opinion, is more of a fall album. I think it goes hand in hand with *The Pale Folklore* because it's very nature based. It's a melding of nature and urban life, with the statues of the otters and the elk that are man made things that represent nature. The seasonal thing is not something that we intentionally think about doing, but **AGALLOCH** is very influenced by the world around us and the nature around us."

The End Rises

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INTERNECINE

BY ADAM SAGAN

EVERY NOW AND AGAIN, A WORK OF ART SURFACES IN THE DEATH METAL REALM. IT MAY BE A DIAMOND IN THE RUFF, OR IT MAY BE A RELEASE THAT THE LEGIONS HAVE ANTICIPATED FOR MONTHS. ENTER **INTERNECINE**, THE BRAINCHILD AND EVER-PRESENT PROJECT BEGUN IN 1993 BY JARED ANDERSON, FROM NONE OTHER THAN **HATE ETERNAL**.

Pit: It has been several years in the making, but the album is finally finished and the sheep are lining up for the slaughter. How does it feel to finally have* The Book of Lambs *completed?

Jared Anderson: Fucking incredible! I had half the record finished in '96 and '97. After **INTERNECINE** broke up in '98 and I joined HATE ETERNAL right after that, so I was kinda done with it. Steve Tucker was over in Europe. He had the demo and he was just shopping it around a little bit, and Hammerheart contacted my management and me to do this record. My manager called me one day and he was like, "What is this **INTERNECINE**? I have labels calling wanting to sign this shit." It was pretty shocking.

What made you decide to sign with Hammerheart?

They gave me a one-album offer, which was real good. I signed as a publishing company, so basically all I did was I licensed them my masters for five years. To me, that was the best bet. It doesn't get me in any two or three record contracts, which can end up being fucking nightmares. There are no strings attached now.

Are you happy with how they have been handling it so far?

I think they probably could have gotten it (out) over here in the U.S. a little quicker. It's been out over in Europe since May 27th. I haven't gotten any feedback from anyone over there, especially since my HATE ETERNAL email address is down. I've seen ads and stuff, so I guess they're doing well with it.

***Did you know there are two other bands out there that also call themselves* INTERNECINE?**

I've heard of one of them. I guess they're a hard-rock band or a punk band. I've had this name since '93, when I put the band together. I got backdrops and T-shirts from years ago. My manager mentioned something to me about it. He was like "Fuck it. Let's just use it." The meaning of the lyrics and everything is **INTERNECINE**. For me a change of names was not an option.

The music within* The Book of Lambs *is some of the most intense, technical, ferocious, and demanding death metal ever written. The lyrics are powerful and profound. They are very

WITH A NAME EQUALLY KNOWN AS UNKNOWN, JARED HAS JUST UNLEASHED THE BOOK OF LAMBS. WRITTEN AND PERFORMED ENTIRELY BY JARED (EXCEPT THE DRUMS), **INTERNECINE** IMMEDIATELY EARNS ITS PLACE AMONG THE METAL ELITE.

dark, almost satanic, but not in the DEICIDE sense. They seem to be more of an exploration or declaration of your own spiritual beliefs.

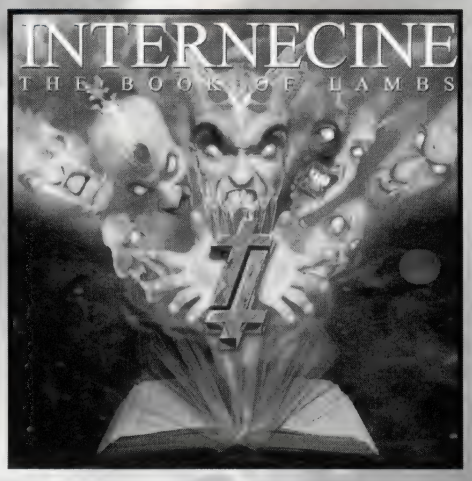
That's the way I write my lyrics. I write them to where they're not based around one thing. I write within myself and my own spirituality, so it comes out to where other people can read the lyrics and maybe get something different out of it. I write them like that on purpose. I'm not a Christian, and that's why **INTERNECINE** means so much to me. It's the total destruction of both sides. That's why I have the crosses as the logo. But the lyrics are very deep, very dark, very powerful, and they came out…it's more like being divine, being above all the bullshit and the separation.

The eighth track, "Hymns of Sanctity", is one of the scariest things I've ever heard! My roommate heard it and yelled, "Jesus, what the fuck is that??!!" What can you tell us about that track?

I did that on the '97 demo, *Hymns of Sanctity*. I had these pieces of lyrics that I had that never got incorporated into songs. When I read them, they were more like chants. When we were in the studio (back in '97) I was like, "Fuck it. I'm gonna do this vocal thing." No one knew what I was talking about, and they left. I was down there by myself, and I just started chanting. It's two lows and two highs, so it's four different vocal chants. I went in there and just started going nuts with vocals. I tweaked some (re)verb and put delays on it to make it sound like it was in a cave, like these hellish screams, like people burning. It was just this hellish creation of vocals and nothing else. I liked it so much I had to do it on the record. It's more personal. It's total chants of hate to those people that I despise.

Of all the incredible drummers out there, what made you choose Tony Laureano to record the album?

He's under the same management as I am. I didn't want to use Derek because he's in HATE ETERNAL with me. I didn't want people to look at **INTERNECINE** as HATE ETERNAL with different instruments or whatever. Tony is one of the best. He was on downtime and wasn't doing anything. I was talking to Trym originally. Then I sent a demo to Tony and he was really interested. He's such an awesome drummer. It gives him the chance



to let people know he can do other things besides blast, because **INTERNECINE** has so many tempo changes. It's so much different from HATE ETERNAL and NILE. I think it's good for him, because people will look at him as a different drummer.

In the end, Derek did become involved. Was Laz too busy with NILE to be able to finish the drum tracks?

Laz was gonna do all the drums. We got into the studio late and started running over in studio time. We were running a few days over and he had a plane ticket already. He had to go do business with NILE. It was literally the last day at like three o'clock in the morning, and he's gotta fly out at seven in the morning. He was dead tired from doing drum tracks all day, so he couldn't really nail those last two tracks like he wanted to. He wanted to stay and finish the songs, but he had to go. He took it upon himself and called Derek, because he knew there was only one person that was gonna step in and do it, and that was Derek. So I called him and he drove down the next day. He learned the last two songs in like six hours and tracked them in about two hours.

***Do you have any plans to assemble a live line-up of* INTERNECINE?**

Not anytime soon because I have so much going on with HATE ETERNAL. After we're done touring this record…I've been talking to certain people. I've already talked to Tony. NILE and HATE ETERNAL are gonna be touring around the same time, so it's gonna be over around the same time. He's totally willing to do it. After all this touring, it's definitely something I'm gonna be working on.

I hear you are very fond of hunting and fishing. You are also a threat on the golf course, and just recently won a golf tournament. Are these activities more of a break from your metal life or from the real world?

More of a break from both. I've been touring so much and do so much, as far as death metal, that I need a break. Golf is my sporting outlet. It totally puts me at peace. It's the same thing with hunting and fishing. I've been hunting and fishing since I was old enough to hold a gun. It gets me away from my career, from the world, from everything.

Do you find that people treat you differently on the golf course because of your appearance or that they bitch about that "long-haired hippie" who just sank the birdie putt that they missed?

Yeah, they definitely look at me weird until I whip their ass! Then all of sudden they're like, "Hey nice shot." I go out there on purpose by myself, because then I'll get teamed up. I love getting grouped with these hotshot businessmen that have $3,000 worth of golf clubs. From the time of the first tee off I just start whipping their fucking ass! It's awesome!

Do you go out there wearing your chains on your wallet and your* Tomb of the Mutilated *shirt?

Oh, no man. I bust out the khakis and the collared shirt! I go out in style. I put on my golf shoes and it's on. When I go out to golf, I go out to fucking golf man! I've even got some knickers. If you're going to do something, you've gotta do it right.

***Do you have any final thoughts to bestow upon us all before our heads explode after listening to* The Book of Lambs?**

I just hope people enjoy the record for what it is. I don't want people to compare the record to anything I've done with HATE ETERNAL or MORBID ANGEL. It was before I was ever involved in any of those projects. **INTERNECINE** is me, and it's a totally different side of me. It totally represents me. It's something that I've wanted to do for a long time, and I hope people like it as much as you do.

MUSIC REVIEWS

ABCESS – *Through the Cracks of Death* – Peaceville Records

Fans of AUTOPSY (R.I.P.) are very familiar with **ABCESS**, the band started by Chris Reifert and Danny Coralles upon AUTOPSY's demise. Their newest release, their first on new home Peaceville, is exactly what we have all come to love and expect from this band. Like a page-turner that keeps you awake at night, or even like a horrible television show that keeps you interested and guessing, *Through the Cracks of Death* is one of those records that keeps you wondering. These are 11 songs of hydro-grind that recall everyone from BONGZILLA and CEPHALIC CARNAGE to BLACK SABBATH, GWAR, RESURRECTION and SLAYER. The influences run the length of the heavy spectrum, and there are tasteful and brilliant flares from the sounds and styles of each of these acts. The band has woven them together in a very creative, original and fun way, making a slick slab of metal that mixes the genres equally as well as it mixes time signatures and styles. This is a very solid and recommended record. – Adam Sagan
Peaceville Records: PO Box 41084, Philadelphia, PA 19127 USA www.peaceville.co.uk

GRAND BELIAL'S KEY – *Judeobeast Assassination* – Moribund Records

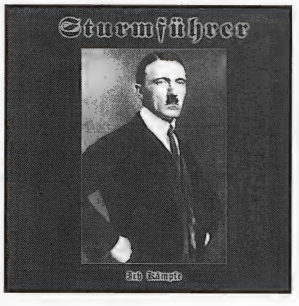
This album is not for anti-black metal fags, C.O.F. and DIMMU fans, nor is it for you Ebay warriors looking to find the "rarest" album with no regard to the band itself! **GRAND BELIAL'S KEY** is for the dedicated black metal elite who crave the true essence of the black underground! There is no frilly Charmond Grimloch keyboard silliness, no super-polished drum editing, just unrelentingly fast and technical black/thrash metal riffing in the vein of the early black/death metal. No watered down black metal re-run here. These are the forefathers of U.S.B.M.!! *Judeobeast Assassination* is their second full-length album (not including the reissues of the older, out of print material) and I must say they keep getting better and better! For those who have followed them through the long years, you may be surprised at the approach this time around. There are parts that are slower, the vocals are a little different (more mid-ranged to low ended), and it is overall more melodic then previous material. The songs seem to be more well thought out, the composition is excellent. The guitar tone is harsh, yet not too dirty. You can hear every note cut through. For those who are not familiar with **GBK**, their style is over all black/thrash, but has too many unique elements to describe it with a simple category label. It is, in a way, very old school in nature with more modern black metal incorporations, ultimately black in the end. Its uniqueness and uncompromising execution sets **GRAND BELIAL'S KEY** on the upper echelon of not only U.S.B.M. but also black metal as a whole! Not only is this an excellent band on CD, but live as well. I was surprised to see the drummer does all the vocals. That truly must take talent, so buy this fucking album! – Kyle Spanswick
Moribund Records: 530-A 19th Street, Port Townsend, WA 98368 USA www.moribundcult.com

LIMBONIC ART – *The Ultimate Death Worship* – Nocturnal Art Prod

The new **LIMBONIC ART** album has finally arrived, and fans of the band won't be disappointed. *The Ultimate Death Worship* is classic **LIMBONIC** – fast as all hell, with long songs, excellent drum programming (that often sounds like Trym is playing drums), very tight guitar riffs, and astral, almost glockenspiel-like keys (which no one else in metal does). This is a solid record, and although it doesn't offer a lot in the way of originality, it's very enjoyable to listen to. If you have heard any previous **LIMBONIC** albums, you know exactly what to expect here, and you won't be let down. The only complaint that I have is there are simply too many blast beats on the album. Drum programming is not easy, and Daemon and Morfeus sure as hell know what they are doing. However, there are some very unique and complex guitar moments that would have been more outstanding and impressive if something other than a blast beat was played over them. Oh well. This is still a great record. Enjoy it. – Adam Sagan **LIMBONIC ART**: www.limbonic.com Nocturnal Art Productions: PO Box 749, Nymoen, 3606 Kongsberg, Norway www.nocturnalart.com

NARGAROTH – *Rasluka Part II* – No Colours Records

Yes, I know this disc has been out for a while, yet I know that most of you have probably not picked it up yet. In my opinion, this one, or any other recording by **NARGAROTH**, is essential! *Rasluka Part II* is the fourth release I have heard from **NARGAROTH** and, as usual, it is excellent. Though closer to *Herbstleyd* than his previous effort, *Black Metal Ist Kreig*, Kanwulf (the mastermind behind **NARGAROTH**) has unveiled nothing short of a 25-minute masterpiece with *Rasluka Part II*. From the pagan flute intro of "In Stillem Hedenken", the disc moves into the melodic climax of "...Und Ich Sonn Nimmer Heben." There are so many reasons why you need this disc, but the main one is that **NARGAROTH** has remained true to their roots and show absolutely no signs of ever changing. This is simply pure, elite, German black metal played the way it should be. If you want to listen to something that has pure emotion behind it and is played with total conviction, I would highly recommend *Rasluka Part II*, or any **NARGAROTH** release. – Wayne Marks No Colours Recs: Postfach 1119, 04767 Muglen, Germany www.no-colours-records.de



STURMFUHRER – *Ich Kampfe* – Elegy Records

I'm sure I'm going to get a lot of hate mail for this one, but you know what? I really don't care! I cannot believe the controversy over this disc. In this day and age, when it is acceptable to put out death metal CDs with pictures of rape and dismemberment, all the songs being about violence towards women, Christians, children, and every form of debauchery imaginable, this disc seems to stand alone as one of the most controversial discs ever in Pit. When we ran it in an ad for Elegy the hate mail came, and why? Because the CD has a picture of Hitler on the cover! I'm sorry but this is Pit, the Extreme Music Magazine, and I think that a disc with Hitler on the front cover is about as extreme as it gets! If you don't like that, check out Tiger Beat instead! If you had bothered to even listen to **STURMFUHRER** (or have even read this far) you would have discovered, within *Ich Kampfe*, soundscapes and moods that are both hauntingly beautiful and at times quite eerie. Craig P. has created a dark ambient / industrial accessible upon the ears of the average listener. Yet I'm sure most of you will not even bother with this. Shame on you! You are missing out on something special here. Oh well. I'm sure that you will chalk it up to the fact that it's "un-patriotic" to own a disc with Hitler on the cover. Please! For all of us with open minds and ears, **STURMFUHRER**'s *Ich Kampfe* is limited to 1000 units. Grab this and enter the chilling, wonderful sounds of **STURMFUHRER**! – Mark McCauley Elegy Recs: 71 Ackerman Ave, Ste#163, Clifton, NJ 07011 USA www.elegyrecords.com

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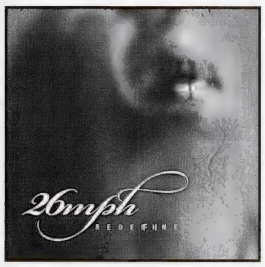


26 MPH – *Redefine* – PopSmear Records

Redefine is an appropriate title for the new **26 MPH** CD. This San Francisco area hardcore band has been kicking around for four years; playing shows, making recordings, and all the while honing its sound and image. The effort now seems to be paying off in the local fan base it has created, and in the undeniable quality of this CD. Hardcore and metal fans that expect power and raw energy get plenty of that here, plus solid songwriting. Now signed to PopSmear, the current lineup of Arrick Nettleton, vocals, Baron Von Rosser, bass, Adam Nettleton, guitar, and Tono Garcia Romero on drums, is set to take **26 MPH** to the next level, starting with a west coast tour this winter. If you're at all a hardcore fan, get this first rate CD and keep an eye on this band. – Jon "K" Konjoyan
26 MPH: www.26mph.com

BESTIAL MOCKERY – *Christcrushing Hammerchainsaw* – Metal Blood Music

BESTIAL MOCKERY describe themselves as "unpure-unholy-untight" and that is a very good description. To this I would add "black-Swedish-war" as well. This disc is fast as fuck, cramming ten songs into a little over 25 minutes. Also, this disc is very hard to label. There is a perfect blend of black/death/war metal found in all of these songs. With titles like "Bestial Satanic Blasphemy," "Crucified In Dirt," and "Warfuck," you know this isn't the most appealing thing to your neighbors! In fact, a few people I played it for said that it made them want to break something. I can't think of a more fitting accolade. So, what are you waiting for? Throw this in and enjoy the violence that is **BESTIAL MOCKERY**! – Mark McCauley

BLOOD VOMIT – *Up From the Grave* – Bloodsoaked Productions

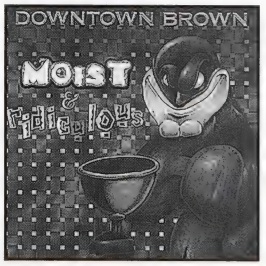
Holy Shit!!! Here's a metal band singing about fucking dead bodies and they use horror samples! And, oh shit, look - they have gore artwork! Offensive! Shocking! Daring! Please note my sarcasm. I'm sorry for starting off a review like this, but I just get so tired of bands like this. **BLOOD VOMIT** is a brutal death metal band from the U.S. Let that statement sink in. Perhaps now you know how the rest of this review will go. Playing along the lines of other bands in this genre, and offering minimal originality (I will touch on that later), I just don't see anything really worthwhile in this album. Perhaps they put on phenomenal shows and put blood, sweat, and tears into writing songs, but it just doesn't come out great on CD. One thing I did appreciate about the CD was the fact that they have a bit of an old-school sound to them, and refrain from using the "nu-death" type formula for their music sometimes. I think if they put more effort into writing their own music and improving it, and less on retarded lyrics and other aspects, that they could grow into being a notable U.S. death metal band. I guess if you're really into U.S. brutal shit, you should check it out, but otherwise... I wouldn't touch it. – Don O'Guin Bloodsoaked Records: 1251 NW Maynard Rd, Cary, NC 27513 USA www.bloodsoaked.net

CATTLE DECAPITATION – *To Serve Man* – Metal Blade Records

I've been looking forward to this album for quite a while and it doesn't disappoint at all. **CATTLE DECAPITATION** is a goregrind band from California that definitely has its own style and sound. To be honest, I thought with their recent signing to a big label (Metal Blade) that there was the possibility for a change in sound, but I was completely wrong. **CATTLE DECAPITATION** is still playing gory, sick grind, with patho lyrics. There's a stronger emphasis on technicality in **CATTLE DECAPITATION**'s songs than many other goregrind bands, which helps them develop a more noticeable sound. The songs are sort of "quirky", in that a lot of the riffing and music is timed oddly, which definitely adds to the replay value and enjoyment of the music. Each bass riff goes perfectly with the music, yet has its own feel, texture, and is really fucking sick with the rest of the music. The vocals here are particularly nice, 100% natural toilet vocals, layered and mixed with higher, hoarse yells. The only negative thing I can really say about this CD is the production. Metal Blade must have provided them with an assload of cash, 'cause this production is extremely clean, prim, and just tin sounding. Very boring and not fitting for a band like **CATTLE DECAPITATION**. Not that I'm complaining. **CATTLE DECAPITATION** is one of the most important bands in goregrind and deserves any grind fan's attention. On a side note for gore freaks, the opening sample is taken from bootleg footage of a Russian soldier getting his throat sliced by Chechnya Soldiers, a clip that I'm sure you gore fans have seen through Ogrish. – Don O'Guin Metal Blade Records: 2828 Cochran St, PMB 302, Simi Valley, CA 93065 USA www.metalblade.com

CRADLE OF FILTH – *Live Bait For The Dead* – Abra Cadaver

Oh, those silly **CRADLE** boys and their never-ending streak of releases. It's almost ludicrous how often they put things out, is it not? But if you are like me, you buy it and savor it.
CRADLE deserves every penny they earn. They have touted the image and stature and toured for a long time, and they have backed it up continually. A most dominant force in extremities, with new support from a major label, they could be the next MOTLEY CRUE, but I doubt it. If you are looking for something new, besides some silly **CRADLE** remixes to do "The Silence Of The Lambs" dance to, you're out of luck. You won't have the full **CRADLE** collection without it, though it's nothing to go crazy for. After all, it is a filler, you know? – Wes Jaques



DOWNTOWN BROWN – *Moist and Ridiculous* – Static Records

Although Detroit has made its claim to musical history throughout the years, one genre has yet to be recognized – Confusion Core. Solidified by local acts like FILTHPIMP, VERTIGO VENUS, and THE JUAN VALDEZ LOVE MACHINE, the Confusion Core sound is a bastard sub genre that's best described as FRANK ZAPPA meets MR.BUNGLE meets DEAD KENNEDYS jacked up on a crystal meth binge. Known for their high voltage stage shows that consist of piss gargling, forehead pentagram carving, and 101 proof slamming, one band stands alone as the undisputed kings – **DOWNTOWN BROWN**. Their first studio album, *Moist and Ridiculous*, is a ruthless testament of pure rock, old-school metal, and hardcore punk (think DIO meets IGGY POP meets VAN HALEN, in a boiling cauldron of turbo doom). Entertaining as fuck, goofy as hell, and containing some of the best solos in years, *Moist and Ridiculous* is worth every fucking penny – 110% money back guarantee. – Ryan Bartek Static Records: www.staticrecords.com

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FLESHGRIND – *Live in Germany* – United Guttural Records

FLESHGRIND have been around for years. They hail from Chicago, Illinois, and they play Chicago style death metal. This means they're in the same vein as BROKEN HOPE, for example. This is mosh pit inducing music. FLESHGRIND are quite tight and chunky and their singer, Rich Lipscomb, has a very powerful, guttural growl. This recording is live though, and this means that it isn't as clear as their studio albums. But for a live death metal recording, it is quite good. If you're already a fan of FLESHGRIND, definitely order this CD for your collection. If you're not familiar with their music and you are into this style of chunky, Chicago style brutality, I suggest you pick up one of their two studio albums first and see for yourself. I'd say these guys could stretch their limits a little bit in the riff-writing department if they asked me. But they're not asking me! – Colin Davis
United Guttural Records: PO Box 0752, Grayslake, IL 60030 USA www.unitedguttural.com

HARVIST – *A Gleam In The Night* – Dark Horizon Records

Having heard HARVIST's promo a few years back, I was extremely anxious, yet very skeptical, to listen to this disc. While most bands offer up decent demos, their CDs usually lack the feel of their original work. Fortunately, in this case, I was wrong. HARVIST's *A Gleam In The Night* CD retains all of the things I liked about the promo: very melodic guitar work, good use of keyboards, intricate song structures, and harsh as fuck vocals. Add to this a nice raw production, and I was thoroughly enjoying this album from start to finish. Dark Horizon Records must be very pleased with this release. I know I was; yet I know that for many of you, the harsh production will not hold appeal, and this is fine. Just stay with your commercialized, safe, black metal and leave the underground to the rest of us. – Wayne Marks HARVIST: PO Box 2505, Weirron, WV 26062-1705 USA
Dark Horizon Records: 6435 West Jefferson Blvd #666, Fort Wayne, IN 46804 USA www.darkhorizon666.com

HOSTILITY – *Conditioned To Fail* – Independent Release

HOSTILITY guitarist, Tony Vorrises, says that his life changed when he met Dimebag Darrel backstage at a PANTERA concert. Vorrises was only 12 at the time, but he told Dime that one-day his band would open for PANTERA. That show hasn't happened yet, but if HOSTILITY's momentum keeps building, it just might. The Northern California group's most recent CD, *Conditioned To Fail*, is a significant step up from their debut effort. Stronger songs are showcased with a heavier groove, sledgehammer to the balls vocals, and even some blastbeats. Once again, HOSTILITY wisely recruited top Bay Area producer (and VILE front man) Juan Urteaga, who also contributes vocals on one track. The band's plan now is to keep a heavy show schedule and tour. Despite success, HOSTILITY hasn't forgotten its roots, as evidenced by a long list of thank you's here, including their friends SKINLAB. – Jon "K" Konjoyan
HOSTILITY: PO Box 1092, Novato, CA 94948 USA www.hostilityl.com

INTERNAL SUFFERING – *Chaos Matrix* – Displeased Records

All I can say about this is "Wow!" From reading previous reviews and interviews of this band, I was expecting a group playing in the dime-a-dozen, SUFFOCATION clone style that many "death metal" bands play today. While I wouldn't be astonished if INTERNAL SUFFERING members listed SUFFOCATION as an influence, INTERNAL SUFFERING's music rises above other unworthy, brutal death bands that rely on simply cloning SUFFOCATION riffs and music. By using faster, more reckless riffing, very little mosh/chugga-chugga riff styles, and a stronger emphasis on blasting and grinding, INTERNAL SUFFERING simply punishes the listener. Vocals are similar to Matti Way or Mike Bailey, yet there is a bit more focus on power and speed than gurgling or pitch. INTERNAL SUFFERING rise above by playing, simply put, more extreme and sick music than others. There're no stupid misogynistic samples/lyrics, goofy posturing, or more thought put into scene jerking and thanks lists than the music, like other bands. The lyrics deal with ancient religion, similar to ABSU's or MELECHESH's lyrics, I'm not sure exactly. As long as it's not another lyric sheet with endless references to "pussy" and "sick" I'll be good. The tracks "Chaos Matrix" or "Reborn in Victory" are two of the better ones on this disc, in my opinion. This album should be in the collection of every serious fan of extreme death metal. 'Nuff said. – Don O'Guin
INTERNAL SUFFERING: www.internalsuffering.cjb.net Displeased Records: Ronde Tocht 7d, NL-1507 CC Zaandam, Holland www.displeasedrecords.nl

KRIEG – *Destruction Ritual* – Red Stream

KRIEG's first full length CD since *Rise Of The Imperial Hordes* is nothing short of a fucking masterpiece! Starting off with newly recorded versions of *The Church* mini CD, *Destruction Ritual* shines as one of the jewels in the crown of American black metal. As stated on the liner notes, no bass was used on this recording, and you know what? That does not hinder this release at all! In fact, it actually helps the sound quite a bit. **KRIEG** has, with *Destruction Ritual*, set a standard for all black metal. The old school ideology of hatred is present, yet all of the pretentiousness and pompous rock star attitude is not. This is one man's ideology and propaganda. Check out the spoken word of "Suicide Among Katharsis," or the tortured shrieks of "Cold Wind Flame," just to name a couple. *Destruction Ritual* is a must have for all who are true to the original spirit of black metal. Hail, Imperial! Hail, **KRIEG**! Hail, Victory! – Wayne Marks
Red Stream: PO Box 342, Camp Hill, PA 17001 USA www.redstream.org

MASTODON – *Remission* – Relapse Records

The future of metal or the past of metal? Is this new group that's setting fire to the metal underground really the future of metal? Or is this well-meshed, old-school metal? With influences ranging from MOTORHEAD to old school METALLICA, washed together with NEUROSIS and modern-day noise, **MASTODON** will trip you with southern-flavored guitar leads, only to whip cream your ass with MAIDEN-esque breaks, and finally lay your emotions in a field where they have never been.
Indescribable, highly imaginative, unpredictable, highly anticipatory, and unforgiving, **MASTODON** will leave you begging for more without ever knowing you have been punished. You will know sadness. I'd say the past + the future, and I like what's ahead and behind me. – Wes Jaques
Relapse Records: PO Box 2060, Upper Darby, PA 19082 USA www.relapse.com

MERRIMACK – *Ashes of Purification* – Elegy Records

France's **MERRIMACK** has recorded one fucking awesome disc here! This is pure, melodic, old school, black metal with a modern feel to it. *Ashes Of Purification* draws from many musical influences, yet it has an identity all its own. **MERRIMACK** is a very tight band. While they do not really cover any new territory, they play black metal better than most bands could ever dream of. Everything seems to fall right into place on this disc. The fast songs are blazing, yet very melodic, and when they do slow things down a bit, nothing is lost in the overall feel of this disc. The vocals I find very haunting. They seem to float through the afore mentioned music, rather than ride over top of the rest of the band. **MERRIMACK** is definitely a band that could go a long way, as long as they don't try to "progress" as many bands these days seem to do. This is a highly recommendable disc here, and one that I will be listening to for quite some time. – Mark McCauley
MERRIMACK: www.multimania.com/merrimack
Elegy Records: 71 Ackerman Ave, Ste#163, Clifton, NJ 07011 USA www.elegyrecords.com

RAPTURE – *Songs For The Withering* – Spinefarm Records

With a band from Finland these days, you almost expect some type of technical metal, whether it be a CHILDREN OF BODOM-type technical or a KALMAH-type death metal. With **RAPTURE**, we get almost the complete opposite—as a few of us know from hearing the first **RAPTURE** album, *Futile*—stripped down to the bare minimum, guided by the bottom end of the bass, and dazzled with guitar melodies, yet as somber as any record I have ever heard. **RAPTURE** took a lot of heat the first time around for sounding too much like KATATONIA (hell, that's why I liked them), and decided to get some new members and rearrange their songwriting style to see if they could avoid any heat this time around. My question is, who are the new members? Anders Nystrom and Jonas Renske (of KATATONIA)? This sounds three times as much like KATATONIA! But this also makes it three times better, mixing in an occasional clean vocal break (ever heard of *Discouraged Ones*?) and even a full clean-vocal song. Bottom line—KATATONIA has gone down the shitter. **RAPTURE** is saving the day! Best album of 2002! – Wes Jaques
Spinefarm Records: Arkadiankatu 14 B, 00100 Helsinki, Finland www.spinefarm.fi

SECRETS OF THE MOON – *Stronghold of the Inviolables* – Cicatrix/Red Stream

From the ashes of MARTYRIUM (R.I.P.) comes the debut disc from **SECRETS OF THE MOON**. From its rather unusual (yet amazing, none the less) intro, "Inverted Kaos Principles," we are quickly led into some very original black metal with the first song, "Praise the Kaos." This disc has it all; from hellish black metal, to almost dirty passages. Very unique tempo changes and totally original vocals are found in abundance throughout. *Stronghold of the Inviolables* is a concept disc with a very unique and original idea, which I shall not divulge here. (Sorry. You'll have to find out for yourselves!) I still cannot believe this was recorded on an eight-track recorder, as it sounds better than many of the big, studio releases. All of this blends to create one of the most original CDs on the market. The only thing I wish is that this disc was longer, but that is only me nitpicking. **SECRETS OF THE MOON** is a damn, excellent band. If you are getting tired of the same old, generic sounding, black metal than this is definitely for you. Enough said. – Mark McCauley
Cicatrix: PO Box 342, Camphill, PA 17001-0342 USA www.redstream.org

THINE – *In Therapy* – Peaceville Records

The second album from England's **THINE** is a release that could be very easily overlooked, and to do so would be an injustice. This is the type of upbeat, yet melancholy, rock that fans of latter-day ANATHEMA, SENTENCED, THE GATHERING and AMORPHIS will instantly love. Taking subtle cues from each of the aforementioned groups, *In Therapy* is a bold and powerful statement of the arrival of England's prodigal sons of doomy, melancholic rock. Yet their appeal is not limited to fans of these genres. Beautiful vocals, great production, haunting melodies and catchy vocal lines and lyrics abound throughout this release, and anyone who is a fan of music should have an easy time enjoying this album. While not as musically dark as SENTENCED or as folkloric as AMORPHIS, **THINE** have positioned themselves for greatness, and done so on their own terms. Horns up to Peaceville for recognizing this band's talent, and respect to **THINE** for releasing such a fantastic record. Go get it. – Adam Sagan
Peaceville Records: PO Box 41084, Philadelphia, PA 19127 USA www.peaceville.co.uk

THYRFING – *Vansinnesvisor* – Hammerheart Records

It is rare these days to be graced with an album that is a complete package; when the music, the artwork, and the production converge to form a truly stunning release. Sweden's **THYRFING** have done just that. *Vansinnesvisor* is a gem of an album in every way. The music is nothing short of incredible. It's brilliantly crafted and executed, with subtle usage of folk influences, clean vocals, and English lyrics. Make no mistake; this album is dark. (It is easily the band's darkest work to date.) The production is very creative and purposely serves the music. Producer, Daniel Bergstrand, (MESHUGGAH, STRAPPING YOUNG LAD, IN FLAMES) provides a very clean production while somehow maintaining a raw, gritty feel to the music (and I LOVE that snare sound!). Even the layout is impressive, with work by Niklas Sundin (DARK TRANQUILITY) gracing every part of the booklet and CD case. I've barely stopped listening to this record since I received it. One listen and you will understand why. One word review: Incredible. – Adam Sagan
THYRFING: www.thyrfing.com
Hammerheart Records: PO Box 277, 6300 Valkenburg, The Netherlands www.hammerheart.com

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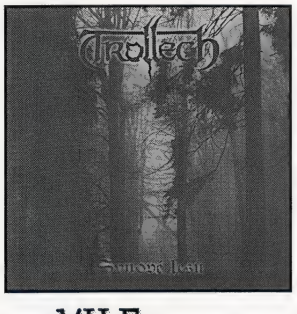
TREMULUS – *Unbound Aggression* – Independent Release

With MEGADETH now megadead, PANTERA fading, and METALLICA (well, never mind METALLICA.....) the future of "real metal" (shorthand for straight forward heavy metal without frills) is in question. Horns up to hungry young newcomers like Chicago's **TREMULUS**. David Crimmins sings with explosive power, while his group plays with remarkable skill and passion. This is a band unashamed of saying "we play heavy metal" and they prove it with this accomplished CD. Their secret: talent, plus a serious and focused drive to succeed. Even Crimmins's lyrics impress, with their worldly subject matter. No silly songs about ex-girlfriends are found here. While many of their peers jockey for a future spot on trendy MTV, **TREMULUS** looks to the long term and a career as part of a new breed of metal music makers. Phil Anselmo and Dave Mustaine would be proud! – Jon "K" Konjoyan **TREMULUS**: www.tremulus.com

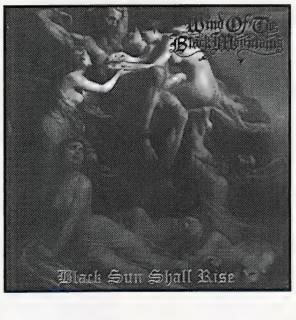


TROLLECH – *Synove Lesu* – Eclipse Productions

This was definitely a surprise. **TROLLECH** play a very melodic, pagan form of black metal, with vocals that reminded me a lot of early FORGOTTEN WOODS (minus the echo affect) mixed with a bit of the out of control vocals on BURZUM's debut and, for once, someone uses a drum machine like a real drummer! I cannot tell you more about this album, as the entire booklet is in Czech and I am totally unfamiliar with that language. What I can tell you is that this is a very good release from **TROLLECH**. Even the clean, pagan vocals on "Scel Lem Duib" were good, and I usually hate vocals like that! While the music is primitive, the use of the occasional acoustic guitar and jaw harp add to the well-written music of this disc. I am definitely looking forward to more music from **TROLLECH**! – Wayne Marks Eclipse Productions: PO Box 35, 6 25 00 Brno, Czech Republic www.eclipse-prod.sf.cz

VILE – *Depopulate* – Unique Leader Records

Wow! This is an awesome album. I can't stop listening to it. These guys have been around since 1996. They released their first album, *Stench of the Deceased*, back in 1999 and I was really pleased with it: solid death metal created with obvious talent and good production. But *Depopulate* takes their exclusive style a step further. This is the pinnacle of modern American death metal. There are obvious influences from our favorite bands like MORBID ANGEL, HATE ETERNAL, SUFFOCATION etc, but this is not a copy-cat band. First of all, **VILE** writes songs, not riff collections. Although, there are some very memorable riffs in here, and they are not afraid to repeat the best ones. Secondly, they have groove. Not James Brown groove, but groove nonetheless. There are lots of super heavy groove riffs that are very mosh pit friendly and just plain destroy! These days, anybody and everybody are releasing death metal albums, and it can be very frustrating taking home one shitty CD after another. Rest assured **VILE** will not disappoint the seasoned death metal fan. They deliver on all fronts. – Dave Colins **VILE**: PO Box 6032, Concord, CA 94524 USA www.vilestench.com Unique Leader Records: PO Box 6544, Los Osos, CA 93412 USA www.uniqueleader.com

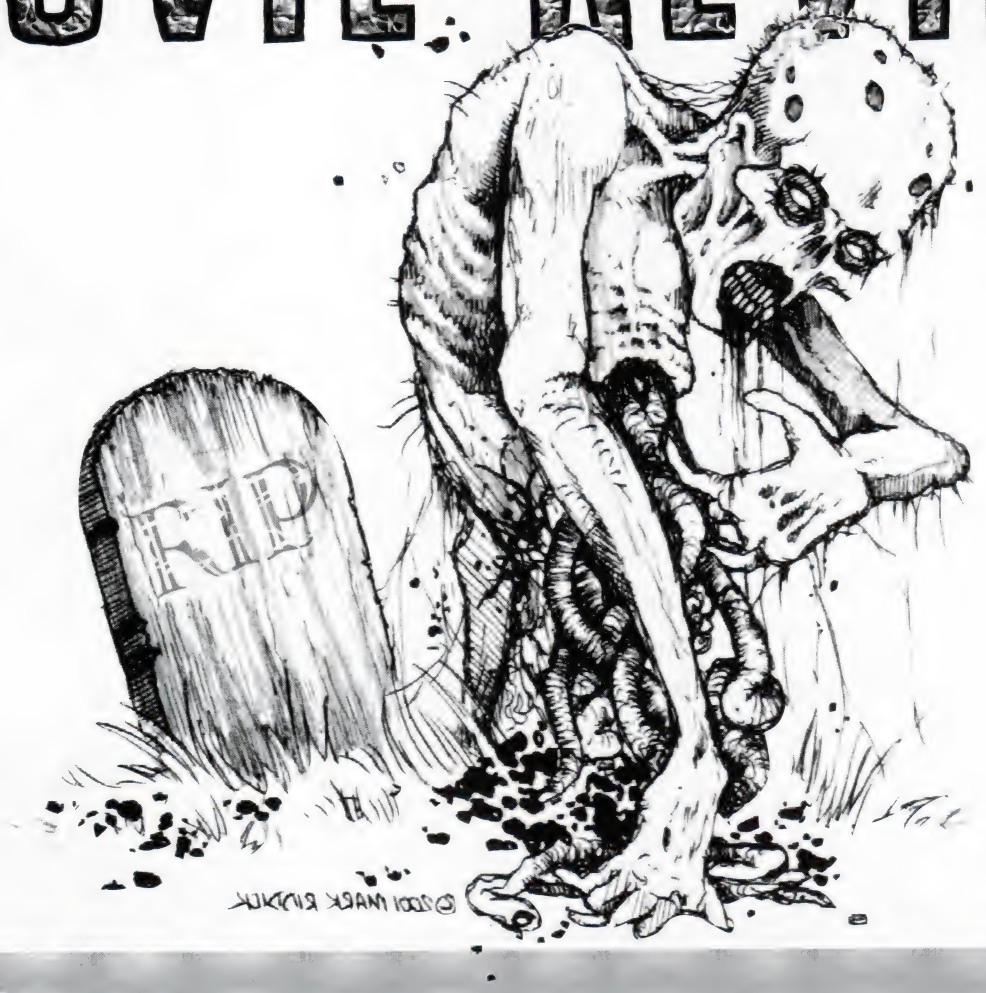


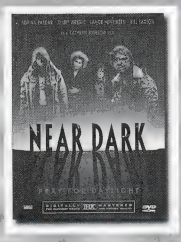
WIND OF THE BLACK MOUNTAINS – *Black Sun Shall Rise* – Moribund Records

American black metal at its finest!!! Moribund hardly fails! *Black Sun Shall Rise* is **WIND OF THE BLACK MOUNTAIN**'s second full-length CD, with a combination of black metal and thrash that encompasses everything, from MORBID ANGEL (*Alters of Madness*) to something more grim and primal, such as PROFINATICA. This album is pure hate and blasphemy! The music itself is not only technical for a band of this nature, but is also uniquely raw creating an overall feeling most bands are unable to capture. The production is awesome. It's clean and clear yet not overly polished, thus retaining the grim underground sound. The music from song to song is more consistent then on *Sing thou Unholy Servants*, making this album seem like a more complete work. The vocals are harsh and raspy, screaming forth utter blasphemy against the lambs of Christ! I would have to say the highlights for me were the songs "An Autumn Evening" and "Frost Of The Diabolical Forest," which have more of a black/death sound, crushingly brutal, yet totally grim. The cover of SODOM's "Blasphemer" is fucking excellent, probably the best I have heard so far. This band has been around for some time now, its main member even longer. If you have followed Tchorts (please do not confuse with the clown from Norway) works, from MASOCHIST until now, you will come to realize that *Black Sun Shall Rise* is a testimony to his long term dedication and hard work. This release will appeal to death metal and black metal fans alike as it encompasses the best of both worlds while retaining all integrity. For those who are desperate for a great release in these years of mediocrity, **WINDS OF THE BLACK MOUNTAINS** delivers. – Kyle Spanswick Moribund Recs: 530-A 19th St, Port Townsend, WA 98368 USA www.moribundcult.com

MOVIE REVIEWS

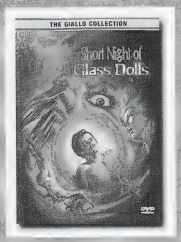
Dave Bone





NEAR DARK

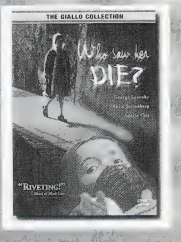
Finally, this 80's horror classic gets a re-VAMPed two-disc treatment, courtesy of the fine folks at Anchor Bay. Led by a stellar cast consisting namely of Bill Paxton and Lance Henriksen, the film concerns a Texan farm boy who is accidentally enlisted into an eclectic gang of roaming vampires. Not knowing their secret, he falls in love with one of them and is bitten. This leaves the gang no choice but to take him in as one of their own. When the farm boy disappears, his dad and sister go out and search for him. Meanwhile, the gang is trying to force the farm boy (against his will) to make a kill and induct himself into the gang as a true member. Paxton steals the show as a short-fused, wise-ass, show-off vampire, along with Henriksen, the leader of the gang, who has great lines ("The last sound that you hear on your way to hell is your guts snapping like a bullwhip"). Its theatrical release was eclipsed by *The Lost Boys* but *Near Dark* offers a classy approach to the genre that has gotten better with age. It also comes with a solid amount of worthwhile extras. Anchor Bay Entertainment — www.anchorbayentertainment.com

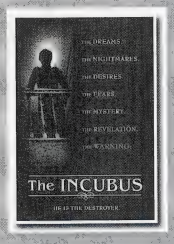


SHORT NIGHT OF GLASS DOLLS / WHO SAW HER DIE?

Giallo director Aldo Lado's first two films, represented here, are arguably his best and some of the finest the Italian genre ever produced. *Short Night...* is a Kafka-esque story of an American journalist in Prague who ends up in the morgue, yet is alive in his mind. Through a series of flashbacks, we learn that his girlfriend has mysteriously disappeared without a trace, and his search efforts are not appreciated by the authorities. He desperately tries to recall the events leading up to being toe-tagged as the knife looms over him.

*Who Saw...*shows Lado getting even better at his craft. A sculptor in Venice is visited by his daughter, who is killed by an unseen and veiled woman. His estranged wife returns from London and together they search for the killer, who may be attached to multiple missing children. Through the sculptor's desperate hunt he comes across many mysterious people that say things like, "If you can't play ping-pong, don't get mixed up in politics." Lado really nailed these "men-solving-mysteries-against-and-outside-of-the-law" films, and both are accompanied by great Ennio Morricone scores. Anchor Bay Entertainment — www.anchorbayentertainment.com

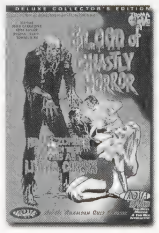




THE INCUBUS

A high school boy and girl are out frolicking at a secluded lake...you already know what's coming, don't you? Maybe, but what follows would be hard to predict. After the boy gets slaughtered and the girl is raped into a catatonic state, actor, writer and director John Cassavetes (sauced off his ass, as always) enters the scene as the town's new doctor. The cops (and Cassavetes himself) somehow put all the pressure on him to find out what's going on. More murderous rapes ensue, and the victims are filled with an "unbelievable amount of sperm" that, when tested, is red and volatile. A sweaty, nervous boy is having visions of the murders, but when the cops make him fill a cup with his own man-sap, he is proved innocent. This somehow leads to a Samson show where "Bruce Bruce" (you know the one) and company perform "Vice Versa". This happens while a metal head and his woman perform some weird interpretation of the song involving the hessian's hair getting cut off. Talk about horror! Despite unintentionally hilarious, dramatic discussions about large amounts of sperm and stone-cold lines like "I swear there's going to be a rape tonight," this is real horror, as the search closes in on the monster that's deflowering the town's Samson fans... or something like that. Elite Entertainment — www.elitedisc.com

SATAN'S SADISTS / BLOOD OF GHASTLY HORROR DRACULA VS. FRANKENSTEIN



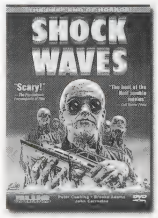
As the purveyors of the most unrefined taste imaginable, Troma have done fans of classic shock a favor by making these available on DVD. All three are directed by Al Adamson, who, when asked why he made these type of films simply said, "All I want to do is entertain people". In *Satan's Sadists* he does just that with a cheesy gang of violent, freedom-loving bikers as they hunt down anything in their sight for kicks and tricks. They chase a fleeing girl and guy into the desert, because they are the only witnesses to a roadside atrocity they committed earlier that day. Fans of biker movies will love this "Sleazy Rider" romp.

In *Dracula Vs. Frankenstein* they really pull out all the stops, with carnival barker midgets, the last living descendant of Dr. Frankenstein, his retarded creature, a Jerry Seinfeld-looking Dracula, an obese and drunk Lon Chaney (who is in need of no make up to look horrifying), a biker gang (some cast returning from *Satan's...*), and decapitated broads! At one point, Dracula makes a comeback speech where he vows, "All those who would meddle in the destinies of Frankenstein and Dracula will see an infernal bloodbath, the likes of which has not swept the earth before!" Well, we don't see that, but it's still great fun.

Blood of... is probably the only weak Adamson horror film from this era, due to its poorly related plot and lack of drive-in sleaze that makes the other two so worthwhile. It takes very little to make a 70's zombie film viewable, but this just doesn't have it. Troma — www.troma.com

THE PROWLER / SHOCKWAVES

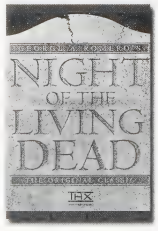
Maniac director and divine DVD re-issue producer Bill Lustig has gone out on his own with the Blue Underground line of releases, and what a start! *The Prowler* is hands-down one of the best 80's slashers, mainly due to Tom Savini's use of blood-soaked effects, which were very ambitious for the time. The premise is a simple and predictable one of revenge sought on the anniversary of a previous wrong-doing, and what we get is a black-masked soldier slaughtering all sorts of dames and dudes. Every kill is worth hooting and hollering over, and the DVD even includes Savini's behind-the-scenes gore footage. An absolute must for fans of this genre.



The ocean becomes a graveyard in *Shockwaves*, a bone thrown to zombie fans that can't get their fill. Despite a slow start, the film gains favor through a great secluded island atmosphere and undead who don't hide in the earth but the water! Peter Cushing plays a voluntarily exiled Nazi accompanied by his "Death Call" troops, German-engineered human war machines (a.k.a the zombies). As the plot picks up speed and interest, a boat breaks down near the island, and the stranded visitors awaken the sleeping zombies. This film has its fans and detractors, but the bottom line is great zombie footage with a new look. Blue Underground — www.blue-underground.com

RE-ANIMATOR / NIGHT OF THE LIVING DEAD

DVD companies have been taking advantage of fans' extreme love of certain films since the induction of the medium, releasing new and improved versions of films over and over again. But I can safely say that Elite has put these two films to rest in the best way possible. They are so good that, despite wanting to throw yourself off a cliff before buying another copy of these films, you must resist and pull out your wallet. Each film looks and sounds the best it ever has. *Re-Animator* comes with an entire disc of extras, including awesome deleted scenes, two commentary tracks, interviews, trailers, multiple-angle story boards, 5.1 Dolby digital sound, behind-the-scenes pictures, biographies and filmographies of the cast and a truck-load more.



The *N.O.T.L.D.* DVD is also the film's be-all-end all. It includes tons of weird and rare stills; posters and ads; Duane Jones's final interview; commentary from George Romero and the entire cast; personal scrapbooks; the script; rare, unrelated Romero-directed footage; 5.1 Dolby digital sound and a few more things. Feel at ease that this will be the last time you will have to buy these two films, unless... oh forget it! And if you are not familiar with these films, do yourself a favor and just pick them up. They are universally-acclaimed classics of their respective times. Elite Entertainment — www.elitedisc.com

PREMUTOS / ZOMBIE DOOM

What happens when a sick, gore-effects-loving German with an epic low-budget vision gets a camera? *Premutos*! Director Olaf Ittenbach is the mean-spirited German version of Peter Jackson's early work. He weaves a tale involving the "first fallen angel"; not Lucifer, but a creature that has played a hand in all of the world's disasters, such as the world wars and the crucifixion of the Big J. A dorky kid has visions of these events, which ties nicely into his father finding an ancient text of evil in his backyard. Premutos is unleashed and the blood rains from every direction imaginable! Let's put it this way: the body count for the film is 137, and each one of the victims dies in a graphic manner. This is highly recommended for gore hounds and comes with a documentary that sheds some light on the effects process.

Shock-O-Rama also brings us *Zombie Doom*, directed by another sadistic German (make your own assumptions, I'm just reviewing here...), Andreas Schnaas. This might actually beat out *Plan 9 from Outer Space* as the best/worst movie of all time. The dubbing is shamefully hilarious, the acting is cartoonish, the plot is retarded and the gore is totally cheesy; but at the same time, the whole thing is simply awesome! The Meister (a.k.a. Karl the Butcher) leads the "Infantry of Doom" to hunt down some accidental tourists while planning domination of anything he can think of. I have never seen a film this shockingly bad and, as a result, it demands attention. Grab the brews and wear a diaper-you won't want to miss a thing while you piss yourself, doubled over with laughter. Shock-O-Rama Cinema — www.Shock-O-Rama.com

DEVIL DOLL

When The Great Vorelli, a famous ventriloquist, isn't performing on stage, he keeps his dummy locked up in a cage. But what sort of threat could a lifeless being pose? Fans of *Child's Play* and *Tourist Trap* might enjoy this possessed dummy film from the 60's. Highly influenced by The *Twilight Zone*, the story involves Vorelli attempting to swindle a high-society woman out of her fortune through hypnosis, while trying to keep his doll locked in a cage and its mouth shut. The high-society woman's boyfriend attempts to uncover Vorelli's secret and is aided by the dummy himself. As the drama unfolds, we are privy to classic possessed doll shots, like the slowly panning eyeballs and on-screen tension between the performing duo. The creepy conclusion ties the film up nicely to make it a worthwhile view. Image Entertainment — www.image-entertainment.com

TOX BOX (Toxic Avenger 1-3) / CITIZEN TOXIE

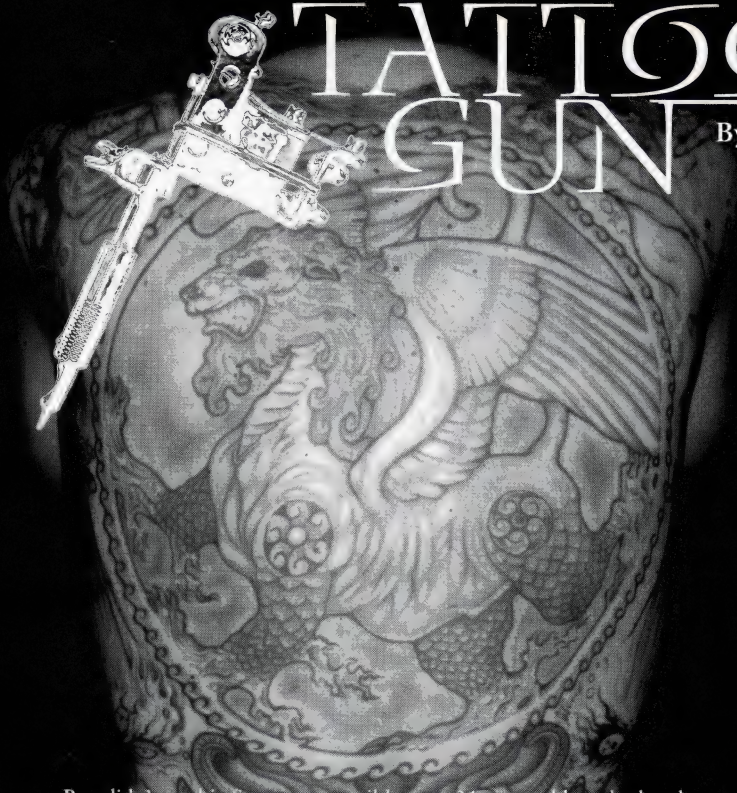
The introduction to *Citizen Toxie* really sums it up: "Fifteen years ago in Tromaville, New Jersey, the Toxic Chemical Capitol of the World, little mop boy Melvin (Stinko), a ninety-eight pound weakling, was teased, taunted and other bad stuff, until he fell into a barrel of toxic chemical waste, transforming little Melvin into a hideously deformed creature of super-human size and strength. Melvin became the Toxic Avenger, the first superhero from New Jersey. Then two rotten sequels were made. Sorry about that. This is the real sequel." They hit the nail on the head, except for the confusing part about *Citizen*...being the real sequel, seeing that they are all made by Troma. Anyhow, the newest installment is similar to the last Troma production, *Terror Firmer*, in its mad-cap, anything-goes attitude. Parallel universes cross and Toxie must battle his evil twin, Noxie. Plot has never been too important with the fine folks at Troma. Their attention is mostly spent on extremely vulgar gore effects, boobs, gags involving anything considered remotely sacred and cameos from Lemmy, Corey Feldman, Hank the Angry Dwarf (as God!) and Ron Jeremy. Fans of Toxie will most likely get a kick out of the new one, but it does not hold up the way the studio's last landmark picture, *Tromeo and Juliet* did.

And what better time than now to release the first three Toxie movies than in Troma's first box set, *The Tox Box*? Like most collections, the centerpiece is, hands down, the first film. This was a "golden era" for Troma, when the studio (the longest running independent one in history) was putting out the cheese-heavy classics like *Class of Nuke 'Em High*. The original Toxie movie has everything that makes Troma who they are, all of which is reprised yet not rehashed in *Citizen*.... The second Toxie film (you know, the fake sequel) sends Toxie to Japan to look for his dad, and the third film sees him turning into a yuppie after selling out to get his girlfriend money for surgery. We'll just brush those off like Troma does. So moving along, there's also bonus disc featuring a *Toxic Crusaders* movie and the animated Saturday morning version of *Toxic Avenger* which, within bounds, is relatively faithful to the original idea. In the tradition of the film series' heavy metal theme song, *Toxic Crusaders* also has a hilarious metal vocalist wailing lines like, "I have no friends, no girls that hug me, so I got radioactive ugly!" Each DVD in the four-disc set comes with a ton of extras. Troma — www.troma.com

TATTOO GUN

Featuring Ben Falgoust

By Kelli Malella



I know that this section is usually designated for tattoo artists, and not for artists with tattoos, but I thought I would try to mix things up a little bit this time around. In this issue, I decided to speak with Ben Falgoust of SOILENT GREEN and GOATWHORE about the work he has been collecting on his skin. Now, you are probably wondering why I didn't interview someone like Phil Anselmo, Evan Seinfeld or one of those guys from SLIPKNOT, who just seem to be covered with tattoos. Well, the answer to that is simple: even though it doesn't look like it, Ben is pretty well covered with tattoos, maybe even more so than the aforementioned artists.

Ben didn't get his first tattoo until he was 21 years old, and when he did get it, it was not something that was just randomly chosen off of a parlor wall. "I looked through all kinds of books 'til I found the image I liked the best or the image I wanted the tattoo artist to fool with. When I was going to get my first one I was just going to get it on my shoulder, but after talking to the tattoo artist I decided to get it in the center of my back and about the size of a trashcan lid. I really liked the outcome, so I just decided to go larger with all of my future tattoo choices. I think it was better that I had an artist that was interactive with my choice, as well as me having a choice, instead of someone just going, 'OK, it will be this much and you want it on your shoulder!' I would have to say on my end, thinking it out was the better option." Ben also gets his ideas from comic books, art books and other visual types of media. "I am not too much into the images on the walls in the tattoo shops, so I like to find images of artists I like and bring them in. Then the tattoo artist and me will sit down and adjust some things in the image or just leave it the same. Therefore, in a sense they are sort of custom." Once Ben decides on a piece of art that he likes, he then takes it into his tattoo artist, where the art would be revised so it would fit with what was already inked on his skin. "It is my way of collecting art. Each image is a part of my life where a certain artist caught my eye. Instead of buying that picture he did and hanging it on my wall, I take that image and get a tattoo of it. Some of the artists I have pulled from are Dave McKean, Tim Vigil, Alphonse Mucha and some from images of sculptures that I have no name for but liked the style of the art."

Ben has six tattoos...or shall I say pieces? Once he got started, all the tattoos seemed to blend together. "I have a bunch of them, but they have all been worked into a major piece or eventually worked into one. My whole back, my stomach, my forearms and my upper thighs have all been worked on." So far with all this work that Ben has had done, he has only been to two artists, Troy Turnage and Ferni (Fernando Ortega). So now you're probably asking, "How long does something like this take?" "I think it was around 40 hours or more...not really sure. It goes all the way from my ass to right where the neck starts, and it goes onto my upper arms near my shoulders. I did it in a bunch of sittings and at different times. It was constructed over a period of time and all the pieces were added as time progressed. The first one I ever got was the huge sphere-like one on my back with the dragon in the center of it. Then I put other images together to build around and below it." When it comes to being pleased with the work that gets done, most people with tattoos can always seem to find something they would like to change or take off completely, but Ben is "100% Satisfied! I do like color as well, but I really enjoy having just black and gray work. Maybe color next time around...in another life."

Being a singer (if that's what you call it) in two very well-known metal bands and being pretty much covered with some amazing work has not gotten to Ben's head at all. Where as some people in the same situation might develop a "tough guy/rock star" attitude, Ben is still just doing his thing. "When I first started getting tattoos they were all out of range to see unless I had my shirt and pants off. Until recently, when I got my forearms done, not many people that knew me knew I had any at all. So I guess now that people can see them, I have that tough guy/rock star feel!" However, Ben is by no means a tough guy rock star...well, maybe just a little bit, but he definitely deserves it! Tattoos, just like music, can be a reflection of who someone is and how they feel, but they can also be empty and stand for nothing. "For me it is a reflection of all kinds of things in my life from then until now. In another 10 years, I could sit and look at them and remember exactly how I was at that time and what was going on in my life. They represent me emotionally, spiritually and the choices I have made until I die."

Knowing that Ben has only seen two artists for his work, I was curious if there was anyone else that he would like to get work done by. "I would really like to get a piece done by Paul Booth, but who doesn't? I have actually seen a lot of tattoo artists in magazines that interest me. The talent is getting greater as time goes on. So basically anybody who has a knack for detail, shading, and an imagination." As for plans for future tattoos, Ben has come up with some ideas, but nothing concrete. "I have been more focused on walking again due to an accident I was involved in, in April of 2002. Maybe that will add a little inspiration to my life when I am capable to get back on track again." If you have not heard about that infamous car wreck, there is a press release on http://www.soilentgreen.net/ in the news section that gives all the correct information on what happened. Ben was hurt badly in this accident and he had to have some skin graphs to replace a part of his heel that had been, well, pretty much torn off. Seeing that Ben has quite a bit of his body covered with tattoos, I was curious if any of his tattoos were affected. "I was supposed to get a skin graph from my back but they sorted it out and worked around the art. I had to have surgery to my lower stomach, so they had to relocate my belly button in the chin of the tattooed face on my stomach, but it really didn't affect it that much. I was really lucky. My legs had to be worked on and I was stressing to the doctors to try and not fuck up the tattoos. Now that is silly, I guess!" This accident has actually prevented Ben from being able to tour with either of his bands, which means he has been unable to generate income to pay for his hospital bills. If you or anyone you know is interested in helping out you can either donate money or purchase items that are up for auction. Many bands and labels have helped out by donating signed and rare metal memorabilia. Metal Blade Records will be opening up an eBay store to auction off items donated. For more information go to http://www.northern-blaze.com/goatwhore/auction.htm.

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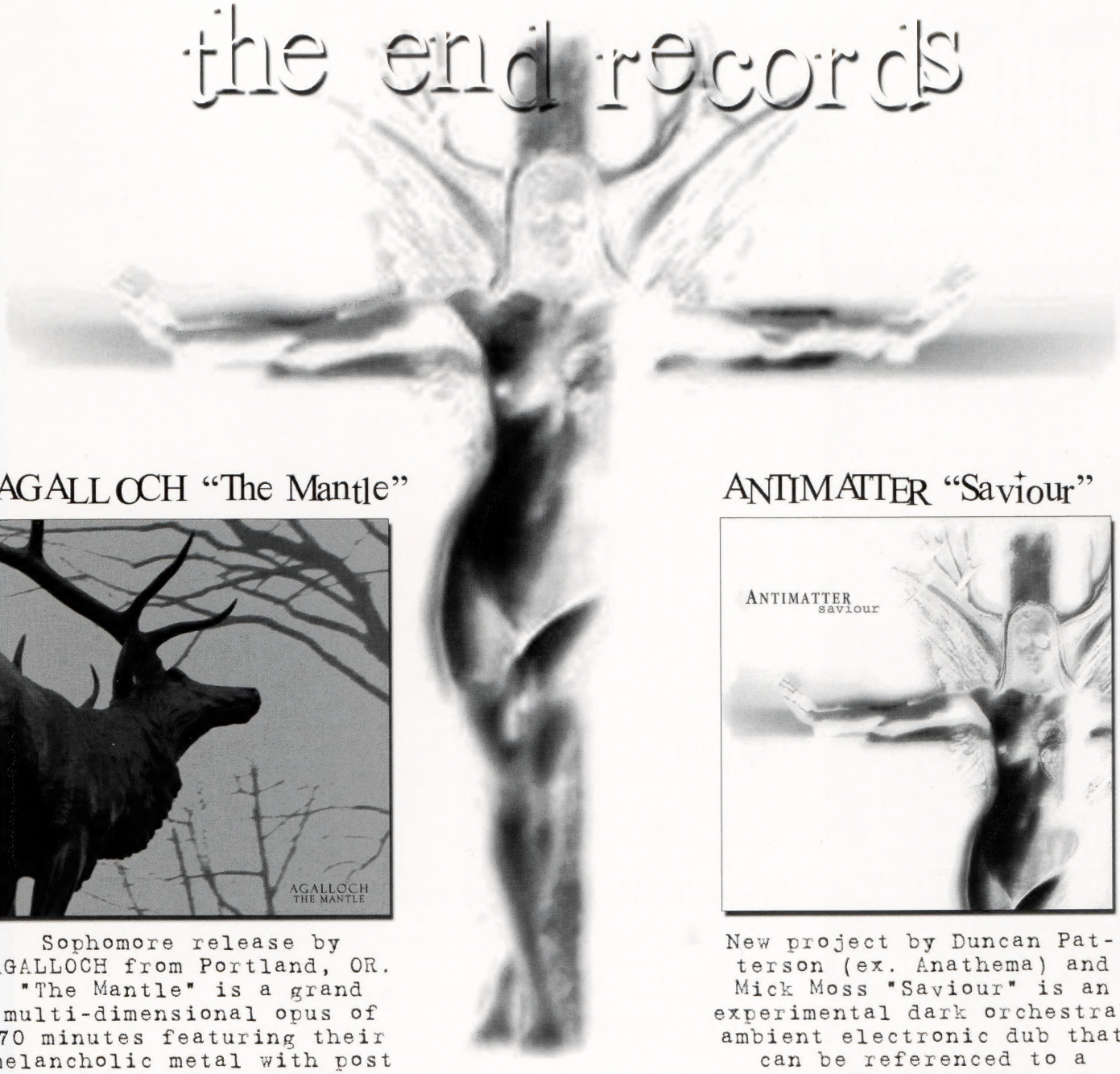

AGALLOCH "The Mantle"

Sophomore release by AGALLOCH from Portland, OR. "The Mantle" is a grand multi-dimensional opus of 70 minutes featuring their melancholic metal with post rock and neo-folk elements. References range from Pink Floyd, Godspeed You Black Emperor, Sol Invictus, Ulver, Dissection, Fields Of The Nephilim and more.

ANTIMATTER "Saviour"

New project by Duncan Patterson (ex. Anathema) and Mick Moss "Saviour" is an experimental dark orchestral ambient electronic dub that can be referenced to a sinister Portishead meets a more haunting Anathema. Domestic version comes with two bonus tracks that also feature Danny Cavanagh of Anathema.

www . theendrecords . com

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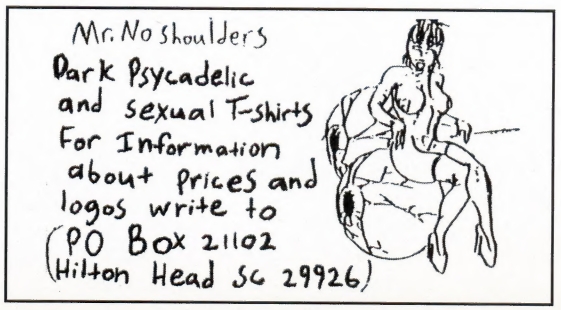

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